

Minicam Photography

NUMBER 1948 25 CENTS • 30 CENTS IN CANADA



What Film Should I Use? page 84

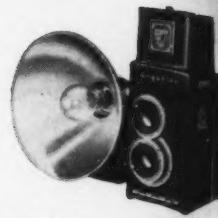
All The New Film Speeds page 92



ARGOFLEX EM. Has new all metal body. Twin-matched, f:4.5 focusing and taking lenses. Superb for color; ideal for black and white. Takes 12 pictures $2\frac{1}{4} \times 2\frac{1}{4}$ on 620 roll. **\$56.00** Plus Tax, Case Extra.

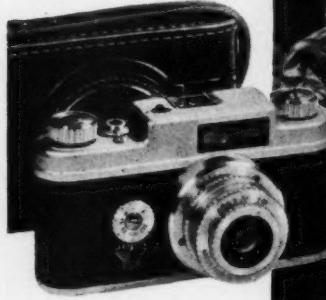


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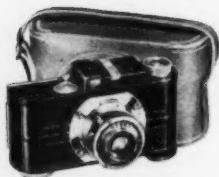


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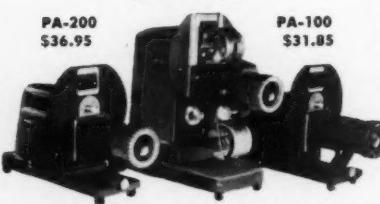
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Photography

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Cover by Constance Bannister

"TWICE AS MUCH FUN"

(See page 74)

MINICAM PHOTOGRAPHY (TITLE REG. U. S. PAT. OFF.) PUBLISHED AT 22 EAST 12th ST., CINCINNATI, OHIO. PUBLISHED MONTHLY BY THE AUTOMOBILE DIGEST PUBLISHING CORP. YEARLY SUBSCRIPTION, \$2.50 IN U. S. A. AND POSSESSIONS, CANADA AND COUNTRIES IN PAN-AMERICAN POSTAL UNION, \$3.00. ELSEWHERE, \$3.50. SINGLE COPIES, 25c. CANADA, 30c. EASTERN ADVERTISING OFFICE: EVERETT GELLERT, 41 PARK AVENUE, NEW YORK CITY, PHONE MU 9-2376. MIDWEST ADVERTISING OFFICE: BERNARD A. ROSENTHAL, 333 NO. MICHIGAN, CHICAGO, ILL., PHONE ANDOVER 7-12-32. WEST COAST ADVERTISING OFFICE: SWAIN ASSOCIATES, 639 SOUTH WILTON PLACE, LOS ANGELES 5, CALIFORNIA, PHONE DUNKIRK 8-2248. ENTERED AS SECOND CLASS MATTER AT CINCINNATI, OHIO, U. S. A., MARCH 21, 1938, UNDER THE ACT OF MARCH 3, 1879. ESTABLISHED 1937.



Kay Simmon

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Leica Russian, cpd. F3.5. Elmar	69.00	45.00	45.00
Leica D. cpd. F3.5. Elmar, cc	132.00	65.00	65.00
Leica III. cpd. F3.5. Elmar, cc	165.00	130.00	130.00
Leica III. cpd. F2. Summar, cc	198.00	160.00	160.00
Leica III. cpd. F2. Summar, cc	178.00	140.00	140.00
Leica III. A. F3.5. Elmar, cc	178.00	140.00	140.00
Leica III. A. F2. Summar, cc	210.00	175.00	175.00
Leica III. B. F2. Summar, cc	210.00	175.00	175.00
Leica III. C. F2. Summar, cc	210.00	175.00	175.00
Leica III. C. F2. Summar, cc	285.00	225.00	225.00
Leica III. C. F2. Summar, cc	385.00	335.00	335.00
Leica III. C. F1.5 Xenon, cc	385.00	335.00	335.00
Contax I. F2.8 Tessar, cc	\$ 90.00	\$ 130.00	85.00
Contax I. F2.8 Sonnar, cc	110.00	150.00	105.00
Contax II. F2.8 Sonnar, cc	225.00	255.00	175.00
Contax II. F1.5 Sonnar, cc	270.00	315.00	210.00
Contax II. F1.5 Sonnar, cc	260.00	300.00	210.00
Contax III. F1.5 Sonnar, cc	285.00	345.00	235.00

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	New 10%	Like	Trade-in
	Down	Now	Now
Leica Manual 1046.	\$ 4.20	\$ 8.00	\$ 5.00
Gen. Leica Everlast, case	12.00	15.00	10.00
Leica Everlast Attach.	44.27	33.50	30.00
Leica Chrome Vidom, finder	41.00	30.00	30.00
Leica Image Correcting, finder	87.80	45.00	45.00
35mm F3.5 Elmar lens, W.A.	123.20	87.00	55.00
50mm F3.5 Elmar lens	188.00	130.00	80.00
50mm F2.8 Sonnar, cc	120.00	83.00	60.00
50mm F2.8 Summar, cc	228.00	148.00	110.00
50mm F1.5 Elmar lens for Leica	179.00	125.00	100.00
50mm F1.5 Elmar lens, cc	180.00	125.00	100.00
90mm F4 Elmar Tele lens, cc	188.40	110.00	90.00
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50mm F2.8 Sonnar, cc	229.00	165.00	110.00
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80mm Sonnar F2.8 Contax	249.00	180.00	130.00
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Univ. Revolving Finder for Contax	110.00	80.00	80.00

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	New 10%	Like	Trade-in
	Down	Now	Now
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Mercury II. F3.5 cd lens	75.20	39.00	31.00
Argus A2. F3.5 cd lens	75.20	39.00	31.00
Argus A2. F3.5 cd Flash, cc	78.00	54.00	41.00
Perflex 101, cpd. F3.5 cd, cc	39.69	29.50	24.00
Perflex Deluxe, cpd. F3.5 cd, cc	49.00	35.00	30.00
Perflex Super, cpd. F3.5 cd, cc	55.90	42.00	35.00
Retina II. F3.5 lens	89.00	58.00	40.00
Retina II. F3.5 lens	121.00	75.00	55.00
Retina II. F3.5 lens	86.56	65.00	45.00
Ikonta 35. F3.5 lens, case	83.00	63.00	45.00
Praktiflex, F2.9 Victar, case	95.00	73.02	55.00
Contax 35. F3.5 lens, case	116.25	84.00	65.00
Kodak Bantam Special, cpd. F2 lens, cc	129.00	100.00	80.00
Minox, F3.5 lens	135.00	100.00	80.00

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	New 10%	Like	Trade-in
	Down	Now	Now
Univ. Roamer Folding, ctd.	\$ 29.73	\$ 22.00	\$ 17.50
Univ. Roamer II. 35mm, ctd.	48.00	35.00	29.00
120 Monte Carlo F4.5	48.00	36.00	27.00
Monte Carlo Mini F4.5	48.00	36.00	27.00
Monte Carlo 5.5 Special	82.75	47.00	36.00
Super Ikonta A. Tessar F3.5, cc	129.00	120.00	90.00
Super Ikonta B. F2.8 Tessar, cc	202.00	220.00	150.00
Super Ikonta B. F2.8 Tessar, cc	232.00	232.00	150.00
Medalist II. F3.5 Extar, ctd.	312.50	218.00	175.00
630 Kodak Tourist, F4.5, ctd.	71.00	55.00	40.00
Flash Shutter	291.00	238.00	190.00

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	New 10%	Like	Trade-in
	Down	Now	Now
Angloflex F3.5 lens, cc	\$ 59.63	\$ 52.00	\$ 40.00
Angloflex F3.5 cd Alphax, cc	82.90	62.50	48.00
Crotoflex F3.5 cd Rapax, cc	107.15	84.00	71.00
Ikonoflex I. F3.5 Vitar, cc	132.00	108.00	88.00
Ikonoflex II. F3.5 lens, cc	167.00	128.00	90.00
Auto Holga F3.5 Vitar, ctd	228.00	175.00	150.00
Auto Holga II. F3.5 lens, ctd	228.00	175.00	150.00
Tessar, cc	291.00	238.00	190.00

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THE LAST WORD

More About Black Light Photography

Sirs:

Wow! In his explanation of how the October cover was made, Ray Atkeson talks at great length about using a Wratten 2A filter on daylight Kodachrome for a filtered shot that called for an exposure of "minutes."

The data book on Kodachrome and Ektachrome, 3rd edition, page 43, says: "... the Wratten 2A filters are quite pale and absorb so little light that no allowance in exposure need be made." I am sure Eastman Co. will be quite upset to learn that they are all wrong in their calculations.

Commercial Photographer

R. PERLEE

• Shhhh—don't look now, Mr. PerLee, but your data book references apply only to outdoor, daylight pictures. Mr. Atkeson's picture was made on a stage illuminated solely by Black Light Units. The following letter from Mr. J. Everett Nestell, Eastern Representative of Switzer Brothers, Inc., carries the ball a few yards further on the subject of black-light photography — especially in regard to black-and-white work. — Ed.

Sirs:

Since our company has pioneered and produced a majority of the Fluorescent materials and Black Lights used for many years in the entertainment field and including several large Ice Shows, I was very much interested in your October Cover and the story on Page 19.

Mr. Atkeson was indeed fortunate to get such excellent reaction from only a two-minute exposure. Obviously the exposure is greatly dependent upon the amount of Black Light placed on the subject. We have not issued any detailed instructions yet concerning color photography under Black Light but I thought you might be interested in our directions for black-and-white, included at the end of this letter.

The average photographer would probably not have available high-powered Black Light units and I have found that some exposures, in order to obtain good detail, run as high as 45 minutes. I recently exposed a beautiful Fluorescent Flamingo mural, 3 feet by 5 feet, using a 250-watt Black Light unit six feet away from the mural. Test exposures were made all the way from 30 seconds to 10 minutes. We found that the 6, 8, and 10 minute exposures were by far the best; in fact, it was hard to determine the difference in exposure in viewing the final transparents.

Mr. Atkeson comments upon the effects of makeup being lost in the photo. Human skin is fluorescent but to a very low degree as compared to our brilliant Fluorescent satins with which the subject was costumed. A Fluorescent powder which is practically invisible in normal

In Photography, as in Music,

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By WALTER DEL TORO



By CARL K. SHIRAISHI

2. Brimming over with enthusiasm for his future in photography is CARL K. SHIRAISHI (see above)—and with good reason! Even before his graduation, he's been offered three fine photo-positions! Before coming to the School of Photography was Carl's hobby—now it's his profession! It's a fact—more than 80% of all graduates of SMP are engaged in professional photography!



By JOSEPH B. BRIGNOLI

3. Striking the right note in shot after shot is the enviable accomplishment of SMP graduate JOSEPH B. BRIGNOLI (see above). Brignolo did a "double-hitch" at the School—he left his peaceful classes to win 5 combat stars with the Army in Europe—then came back for advanced brush-up courses. Now, in his own studio at 2763 Coral Way, Miami, Florida, Joe's kept busy at his specialties of architectural and theatrical photography. In addition, he finds time to take on frequent assignments from national magazines! A dazzling success story? Yes! But only one of the hundreds of success stories which fill the files on THE SCHOOL OF MODERN PHOTOGRAPHY's graduates. Often, SMP training and "success" go hand in hand!

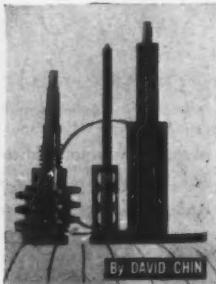


By NILES NELSON

1. Ask the man or woman who knows from experience—if you want to find out what SMP training does for its students! WALTER DEL TORO, ex-G. I., asked several graduates . . . liked what he heard so much, he enrolled at once! Like hundreds of others—veterans and non-veterans—Del Toro came to the School an amateur . . . graduates a versatile, self-assured professional (see above). But then turning out Grade-A professional photographers is the School's number one job! Del Toro plans to enter a commercial studio soon. Other professional-calibre SMP graduates are winning success in news photography, in portraiture, in all the many branches of professional photography.

4. Day or night, opportunities abound for the alert, trained free-lance photographer. Free-lancing at present is SMP graduate NILES A. NELSON (above) who came to the School on the recommendation of another graduate. Nelson's specialties of pictorial, wedding and child photography are keeping him triply busy at present. He plans to open his own studio in the near future.

5. This is the way to photo-success! "Springboard to fame" for careerists of all ages is SMP, where specialized courses and advanced techniques are available. Tuition fees? Surprisingly moderate for complete study programs, day or evening. For outline of courses, visit SMP—or write H. P. Sidel, Director, Dept. M12.



By DAVID CHIN

5. Modern as tomorrow are the streamlined, practical courses at SMP . . . the floor after floor of professional studios and labs! But the dream that brings camera careerists to the School is old . . . the dream of success, perhaps fame. This was the dream that brought DAVID CHIN (see above) from the other side of the world to SMP. Now Chin plans to set up his own studio at 73 Elizabeth Street, near New York's Chinatown. (See column, opposite page).



THE SCHOOL OF MODERN PHOTOGRAPHY
136 E. 57th STREET
NEW YORK 22, N. Y.

light and which fluoresces a light blue under Ultra Violet could be used on the face and exposed skin areas, resulting in a much better photograph.

The visible light emitted by the fluorescent surfaces during exposure to "black" light in darkness may be readily photographed if the following simple rules are observed. No additional illumination is needed:

1. Use sensitive fast film, such as Ansco Superpan *Press*.
2. Flood the fluorescent subject to be photographed with as much "black" light as possible. Focus the camera with the aid of ordinary light.
3. For negatives in which little of the non-fluorescent detail is desired, use a Wratten K-2 Ultra-Violet absorbing filter in front of your camera lens. To get *more* of the non-fluorescent detail, use an Eastman 2-A filter instead.
4. "Black" light photographs require time exposures. With fast films, a well-opened camera diaphragm and a goodly amount of "black" light on the fluorescent subject, satisfactory exposures can sometimes be made in as little as three seconds. However, exposures usually average a half minute or longer, and in some instances many minutes may prove necessary. Models wearing fluorescent satins must obviously stand very still during such time exposures.

5. Develop your negatives to show a dense

black background. Make glossy prints.

Switzer Bros., Inc., J. EVERETT NESTELL
1220 Huron Rd., Eastern Dist. Rep.
Cleveland 15, Ohio.

Shutter-bug

Sirs:

Your October cover picture, which asks "Can You Guess How This Was Made?" makes me wonder if you can tell me how the bug in the enclosed snapshot got into the picture. The snapshot was made with a Retina I camera on Dupont Supreme film, but I can offer no explanation for the bug. Can you?

H. ASADOORIAN
Vets. Ad. Hospital,
Newington, Vt.

• This is without a doubt one of the often-heard-of but seldom-seen "shutterbugs." The creature was on the film inside the camera when the exposure was made and the negative image is actual size.—Ed.



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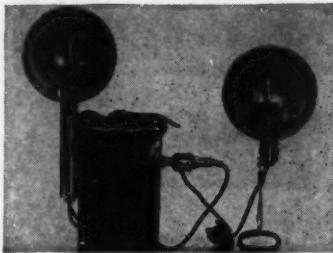
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Flashbulb Tip

Sirs:

We have carefully examined the September issue of MINICAM PHOTOGRAPHY and believe it to be the finest publication of its type we have had the opportunity of viewing.

We wonder if it would be in order to make a little suggestion. On page 122, under the heading "Preventing Flash Failures," you show a photograph of a person holding a flash bulb in his hand and rubbing it on a piece of emery paper to eliminate failures. This is an excellent idea but a person placing a flash lamp in the gun should leave the bulb in the manufacturer's cardboard container in order to eliminate the chance of being badly burned in case the trigger of the gun is stuck or the lamp happens to be set off by friction. We do not believe this safety measure is commonly known and we hope it may benefit some of your readers.

810 Brighton Rd.,
Pittsburg 12, Pa.

C. LAWRENCE WALSH,
C. Lawrence Walsh & Co.

- For an idea of what happens when a flashbulb explodes, see page —, this issue.—Ed.

Epilogue

Sirs:

For Mr. Ray Atkeson's information, the cover girl on your October issue is Mrs. George Shipstad, formerly Margaret Richardson of Shipstads & Johnson: Ice Follies.

Since the picture was taken, Miss Richardson has married Mr. George Shipstad and now lives in San Bruno, California.

W. A. MARKELL,
Eastman Kodak Stores, Inc.
San Francisco 8, Calif.

Strobe Problem

Sirs:

In the past I have "kibitzed" a lot of useful information from the Last Word column. Now I'd like to ask a direct question of my own. Will you tell me, please, whether a solenoid release will handle a strobe unit without further adaptation? There was no question in my mind but that it would until I read an advertisement in your magazine stating that a particular strobe unit operates with solenoid or built-in synchronization.

3rd Armd. Div., M/Sgt. F. MUELLER
Ft. Knox, Ky.

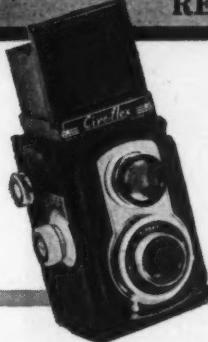
- Most electronic flash units can be used with either built-in or magnetic synchronization, but there are manufacturers who avoid the universal type and make two models—one for built-in shutters, and one for solenoid trippers. Modification from one type to the other is relatively simple.—Ed.

Correction: The delightful picture of a boy eating lunch which appeared on page 32 of the November issue was made by Lisa Larsen on assignment for *McCall's Magazine*. We apologize to Miss Larsen for omitting the credit line.—Ed.

Thrill

THE ENTIRE
FAMILY!

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OUTSTANDING
REFLEX CAMERA



2 1/4" x 2 1/4"
Ciro-flex

Make FULL COLOR

Kodachromes with Your Ciroflex ESSANKAY COLOR ADAPTER

This simple accessory gives
Ciro-Flex and many other
2 1/4" x 2 1/4" roll film cam-
eras the advantages
of color. Only \$4.75
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WHITE RAY FLASH GUNS FOR: (Professional Type)

Model B	\$34.00
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Model E, Synchro	30.75

KALART GUNS FOR: (Popular Priced)

Model B	\$24.60
Model C	24.60
Model D, Synchro	14.50
Model E, Synchro	14.50

New SPLIT - IMAGE PRISM RANGE-FINDER

Special for Ciro-Flex. Easily
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As fine a camera as can be built!
The Ciro-Flex gives you a print-size
preview of every picture you take.
It has a sports view-finder for action
shots, magnifier for micro focusing.
Beautifully covered in genuine
leather with satin chrome and baked
enamel finish.

CONSTRUCTION

All-steel body, electrically welded. Bridge-
like construction makes it practically in-
destructible for a lifetime of service.

SHUTTERS

The famous, dependable Wollensak Alphax
or Rapax shutters on Models B and C and
NOW with built-in flash synchronization
on Models D and E.

LENSSES

Wollensak F:3.2 coated viewing lens for
bright focusing image and 85mm F:3.5 coat-
ed Wollensak taking lens of finest resolving
power for sparkling, brilliant negatives.

MODEL B ALPHAX, from 1/10 sec. to 1/200 sec. \$76.48

MODEL C RAPAX, from 1 sec. to 1/400 sec. \$99.45

New Built-In Synchronization Models

MODEL D ALPHAX SYNCHRO, from 1/10 sec. \$83.50

MODEL E RAPAX SYNCHRO, from 1 sec. to
1/400 sec. \$113.70

Solid Cowhide Plush-Lined Ever-Ready Case \$8.50
Ciroflex Double Lens Cap 1.15
Ciroflex Tripod 9.95

Burke & James, Inc. 1948

FINE PHOTOGRAPHIC EQUIPMENT FOR OVER 51 YEARS
3215 Wabash Ave., Chicago 8, ILL. U.S.A.

NOW . . .

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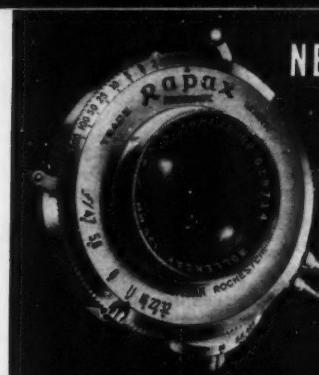
FOR MOST ALL FOCAL LENGTH LENSES



NEW Synchromatic-Alphax

FOR LONGER FOCUS LENSES

Now you can enjoy the advantages of built-in synchronization with your longer focus lenses. No need for external solenoids or mechanical trippers. The synchronizer lever assures proper synchronization for most all types of flash lamps. Notice there isn't a single cocking lever to bother with. The Wollensak name guarantees fine workmanship and accuracy. Makesure your longer focus lenses are mounted in a new Synchromatic-AlphaxTM shutter.



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Fast . . . accurate . . . simple to operate, the Synchromatic-Rapax is the shutter for efficient flash performance. Click-stop synchronizer lever chooses the proper delay for each class lamp ("M," "F," or "X"). Shutter and synchronization mechanism are cocked together—one simple motion. Press-focus lever permits ground glass focusing at any speed setting. Send for catalogs or ask your Wollensak dealer for a demonstration.

Wollensak
MEANS FINE LENSES
OPTICAL CO., ROCHESTER 5, N.Y.

...built to give years of TOP QUALITY PROJECTION



for 16mm. sound and silent films

Here is a 16mm. projector that will give high grade performance for many years. It will deliver steady, flickerless projection *continuously and quietly*. It is dependable, easy to thread and operate. It is gentle to precious film and easy to service.

The Ampro "Premier-20" is a *tested* design, developed by studying and learning from millions of performances. Ampro 16mm. projectors have been "put through the mill" by this country's leading school systems, universities and government departments.

Into each Ampro projector is built 20 years of experience that assures better performance and longer service. Before choosing your 16mm. sound projector, ask your Ampro dealer for a demonstration of the latest Ampro "Premier-20."

Look—listen—remember Ampro's record—and *then* decide!

Send for Your Book Today!

Mail coupon for full details on the new Ampro Compact. Also send 10c for interesting booklet "The Amazing Story of 16mm. Sound Motion Pictures" (the illustrated story of how sound pictures are made and projected).



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"IMPERIAL"

16mm. Silent Projector. A rugged, dependable machine with an enviable record of performance.



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Please send me full details and prices of the new Ampro Compact Projector.

I enclose 10c for a copy of the illustrated booklet, "The Amazing Story of 16mm. Sound Motion Pictures".

I am Interested in the Ampro 16mm. Silent Projector.

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Make sure of your photographic future by training at New York Institute of Photography—America's oldest and largest—yet most up-to-the-minute photographic school.

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It just doesn't make sense to take chances on your photographic training. The quality of your education may well be the basis of your future—the cornerstone of your success. That's why it is so important to choose the right school—the school which has the most to offer in reputation, experience, and the success stories of its graduates.

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The New York Institute of Photography has devoted 39 years to the training of ambitious men and women in photography. Our teaching methods are tested and proven. Our facilities are unexcelled—over 20,000 feet of floor space filled with every conceivable bit of equipment needed to insure thorough and proper training. Fourteen studios and eighteen laboratories are at your disposal—dark rooms, enlarging rooms, printing rooms, chemical laboratory, retouching and coloring departments, and an up-to-the-second color department which is the only one in the country teaching COLOR PRINTING—not merely the making of transparencies.

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If you cannot attend our Resident Course, you can still benefit from N. Y. I.'s time-tested training. You can achieve photographic competency by studying at home in your spare time without taking a day off from your present job. N. Y. I. offers the finest home study course in existence. No mimeographed sheets hastily stapled together. Each N. Y. I. Home Study lesson is clearly printed, beautifully illustrated, and substantially bound. Only N. Y. I. provides this up-to-the-minute photographic knowledge—written by recognized authorities and so clearly presented that you'll learn quickly and easily. Better still—you'll get PERSONALIZED service from our instructors—hepful criticism and ideas for the improvement of your work.

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NO EXPENSIVE EQUIPMENT IS NECESSARY to "cash in" on your photographic knowledge. Many students have made more than enough money to pay for the cost of the course while they were learning. We'll show you how—write TODAY!

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39th
YEAR

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New York 1, New York

Please send me complete information regarding

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PHOTO MARKETS

BY MAY SULLIVAN

Mechanix Illustrated, 67 West 44th Street, New York 18, New York, is interested in purchasing illustrated stories and shorts dealing with all phases of photography and darkroom technique, as well as good color shots for covers, time savers, kinks, homemade gadgets, paid for upon acceptance. Rates vary from \$5.00 for a captioned photograph describing a kink to \$100 and more for illustrated features. Pictures should be printed on glossy paper, 5x7 or 8x10 is preferred, although smaller sizes are acceptable if sharp and clear. The Editor always welcomes queries if you think you have anything worth while. All manuscripts and photos will be promptly returned if unacceptable. Please include return postage. Negatives are not required. All inquiries relating to photography should be addressed to the Photo Editor, Robert Brightman.

Encyclopedia Britannica Book of the Year and University of Missouri School of Journalism are jointly sponsoring a photographic contest. A total of 12 sets of the Encyclopedia Britannica, plus other prizes will be awarded in the following categories: 1. News Pictures. 2. Sports Pictures. 3. Feature Pictures. 4. Color Pictures. 5. Picture Sequences. 6. A Picture Portfolio Category Whose Winner will be awarded the Title of "News Photographer Of The Year." Enter your finest photographs before December 4, 1948, except picture portfolios which must be entered by November 1, 1948. Mail prints to: Clifton C. Edom, Secretary, News Pictures of the Year, University of Missouri School of Journalism, 18 Walter Williams Hall, Columbia, Missouri.

Wollensak Optical Company, Rochester, New York, is looking for exceptional color transparencies and black-and-white photographs taken or enlarged with a Wollensak lens for use in its series of national ads. Emphasis is placed on human interest, story-telling pictures showing children, pets, sporting events —pictures that are natural stoppers, not just technically perfect prints. A horizontal or square composition is preferred. Color transparencies must be $3\frac{1}{4} \times 4\frac{1}{4}$ or larger. Black-and-white prints should be submitted on 8x10 paper. The negative is not required. Ample payment is made for each print or transparency accepted. Photographs should not be sent to Wollensak. They should be sent to Wollensak's

For Christmas Zeiss Ikon

A PRECISION-BUILT



Ikoflex I
2 $\frac{1}{4}$ "x2 $\frac{1}{4}$ " Reflex
Novar f:3.5 lens
Speeds to 1/250



Super Ikonta B, 2 $\frac{1}{4}$ "x2 $\frac{1}{4}$ "
Range-finder focusing
Zeiss Tessar f:2.8 lens
Speeds to 1/400



Ikonta 35, 1"x1 $\frac{1}{2}$ "
Novar f:3.5 lens, speeds to 1/250
Xenar f:2.8 lens, speeds to 1/500



Super Ikonta A, 1 $\frac{1}{2}$ "x2 $\frac{1}{4}$ "
Range-finder focusing
Zeiss Tessar f:3.5 lens
Speeds to 1/500



Ikonta C, 2 $\frac{1}{4}$ "x3 $\frac{1}{4}$ "
Novar f:4.5 lens
Speeds to 1/175

At leading dealers. Write us for literature.
CARL ZEISS, INC.

Dept. C-32-12, 485 Fifth Ave., New York 17, N. Y.

advertising agency, Ed Wolff & Associates, 428 Taylor Building, Rochester 4, New York. A helpful folder, "How Wollensak Chooses Illustrations" will be sent to those who request it.

Aera Instruments, 6539 Santa Monica Blvd., Los Angeles 38, California, writes us as follows: "We need those BAD photographs rejected because of flare and ghosts. However, they must be accompanied by an otherwise identical shot showing the reduction of flare by lens coating." Payment is made by cash the amount dependent upon quality and subject matter.

Rotor, House organ published by The Peerless Electric Company, Warren, Ohio, is interested in buying outstanding, human interest pictures or seasonal landscapes. All prints must be 5x7 or larger, black-and-white glossies. Rate of payment depends upon type of picture. Mail to Rotor Editor, The Peerless Electric Company, 1401 W. Market Street, Warren, Ohio.

American National Fur and Market Journal, P.O. Box 599, Wausau, Wisconsin, desire photographs and articles about fur farms, especially fox and mink, new ranch equipment and operation methods, fur bearing animals (alive); pelt displays, models wearing fur garments, trapping operators. Black-and-white only, rate of payment depending upon subject and value, usually from \$1.00 to \$5.00. They suggest that you write and tell them what you have to offer, before submitting photos, and include postage for return of your material.

American School Board Journal, 540 North Milwaukee Street, Milwaukee 1, Wisconsin. Wants photographs of architecturally significant school buildings, particularly of the modernistic type. Pictures of classrooms and other school interiors with children at work or study. Human interest pictures of children of school age. Payment \$5.00 for each photograph accepted.

Common Ground, 30 West 40th Street, New York 18, New York, is in the market for unposed looking shots of nationality groups playing home-country games here in the United States; similar groups producing music; older youngsters helping kid sisters or brothers on with clothes or helping care for them generally; and other themes involving nationality and racial groups in the United States. Payment of \$5.00 a print is made on publication. Black-and-white only. Include return postage, please.

Stamats Publishing Company, 427 Sixth Avenue, S. E., Cedar Rapids, Iowa, is in the market at all times for attractive photographs. These are used in their publications "The Perfect Home" and "Table Talk." Stamats also uses home, real estate, and building project photos in their two trade publications, "National Real Estate and Building Journal" and "Buildings Magazine."

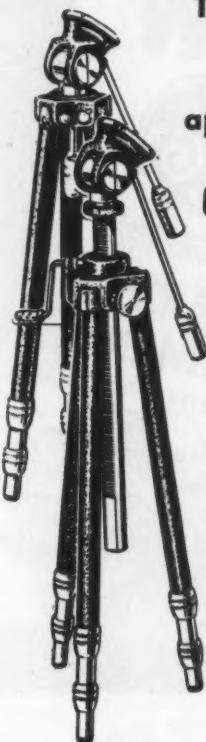
Santa Claus Land, Santa Claus, Indiana, invites all photographers to visit this land of make-believe, and take pictures of the park where you will find characters from famous Fairy Tales and Mother Goose Rhymes. Mr. W. A. Koch, Sales Manager, advises us that he is interested in seeing pictures photographed in the park, and will purchase those that he can use during the year for publicity.

Wonderful Gift Idea

That camera
owners
will really
appreciate...

a

QUICK-SET TRIPOD



Choose from 6 outstanding models, Junior, Senior and Hi-Boy, now available in the famous Standard or sensational NEW Elevator models. Why settle for less than the best . . . check the advantages of QUICK-SET tripods at your dealer's now!

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Please send me without obligation a copy of your detailed brochure on QUICK-SET Tripods.

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I use the following cameras:

Please print name, etc., clearly.

There's no finer gift for a photographer's darkroom

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**Automatic
INTERVAL
TIMER**
(TYPE T-48)

IT'S AUTOMATIC! IT'S ACCURATE!
FULL 2 MINUTE RANGE
and only **\$1395***

You'd be delighted to have this timer in your darkroom. It turns your enlarger or printer on when you press the button, shuts it off automatically at the exact preset second, has an automatic reset.

Grand for making several prints from one negative, for proofs from many negatives, for separa-

tion negatives, for matrices, for color prints, and for many other uses.

You'd like one for Christmas . . . why not "let it be known" that there's no finer gift for a photographer's darkroom! At photo dealer's everywhere. General Electric Company, Schenectady 5, N. Y. *Fair Trade price.

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Synchronized Range
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Flash Synchronizers

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of Tomorrow"



For Great Christmas Pictures Get A Kalart Speed Flash

Christmas comes but once a year. Don't miss the wonderful opportunity to get natural action shots of the children around the Christmas tree, family dinner scenes and other pictures you'll treasure forever. They're so easy with a Kalart Speed Flash. Click the shutter and the Kalart synchronizer automatically lights the flash bulb at just the right moment to give you a clear, brilliant picture.

Here are two suggestions for getting a Kalart Speed Flash for Christmas. First, tear out the memo at the bottom of this page — fill it out — and place it where the right person will see it. Or, play Santa Claus to yourself.

P. S. Any camera fan friends on your Christmas list? Why not give them a Kalart Speed Flash? It's sure to make a hit.

MEMO TO

In case you're wondering what to give me for
Christmas, I'd like a Kalart Speed Flash for my camera.
You can get it at _____
and be sure to tell them that my camera is a _____
with a _____ shutter.
Love _____

There's a Kalart Speed Flash
for Almost Every Camera



1 — *Kalart Master Flash Unit on Pace-maker Speed Graphic* — This unit also recommended for Kodak Medalist II, Kodak 35, Monitor, Ansco Titan, Bessa, Vito, Monte Carlo and other cameras having shutter with built-in synchronization. \$14.50.

2 — *Kalart Master Automatic on Argoflex* — This unit recommended for Speed Graphic, Busch Pressman, B & J Press, Ciroflex, Rolleicord, Rolleiflex and other cameras having set-and-release shutters. In addition, Leica, Contax and other miniature cameras with focal plane shutters. \$24.60.

3 — *Kalart Master Passive on Kodak* — This unit also recommended for Argus A, AF, A2, A3, Ansco Plenax and Viking and other cameras having self-setting shutters. \$16.30.

All prices include Federal tax.



FREE "How to Take
Speed Flash
Pictures of
Baby"

20 pages, illustrated with photographs and diagrams. If you have a baby or take pictures of children, be sure to send for it.

The Kalart Company Inc.
Dept. C-12, Stamford, Conn.

Please send free copy of "How to Take Speed Flash Pictures of Baby." Also tell me which Kalart Speed Flash I should have.

Make of camera _____

Make or type of shutter _____

Highest shutter speed _____

Name _____

Street _____

City _____ State _____

Name of dealer _____



● Ever see a 15X enlargement of a picture of a sheer stocking thread? Sharp and clear, isn't it? And you don't have to strain to see all the wealth of textural detail in the stocking weave, either. Another striking example of *top image quality*, even though this is a printed reproduction.*

Enjoy the thrill of seeing your own negatives enlarged in *true detail* and subtle tone . . . use a B&L enlarging lens on your enlarger. Your FREE copy of a folder on B&L enlarging lenses is available from your dealer, or on request from Bausch & Lomb Optical Co., 548-Y Smith St., Rochester 2, N. Y.

*In preparing a printing plate from the original enlargement, losses in detail have occurred at four stages: screening negative, etching original engraving, impressing wax mold, and plating into wax mold.

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EVERY TIME
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EXPOSURE METER

Guessing how to set the lens and shutter, in the vast majority of exposures, makes for wasted film and spoiled shots, some of which you never get a chance to make again. An investment in a camera, movie or still, makes an investment in an exposure meter mandatory, if you are to get the maximum results that the lens and camera are capable of providing.

But, for maximum results every time, under all conditions, you must use the Norwood Director, the original and only true incident light exposure meter. The modern method of exposure determination calls for integrating and measuring all of the incident light (the light that falls upon, not reflected by, the photographic subject). Every body is turning to the incident light method of determining exposure. Owners of old-style exposure meters are exchanging them for the Norwood Director. Tens of thousands of camera owners are switching to the Norwood Director today. Insist upon the meter that has set the entire photographic world agog. Then, your photography will take on the "new look" in every department — movie or stills — color or black and white — shots made indoors or outdoors — closeups or landscapes.

*Reg. U. S. Pat. Off.
There is nothing else like the Norwood Director — the meter with the patented Photosphere* — the 3-dimensional light collector and integrator that transmits all of the incident light falling upon the camera side of the subject to the photoelectric cell for correct exposure determination.

Your photographic dealer has the Norwood Director. He is proud to carry it and will be equally proud to demonstrate it to you. See him today! Write for interesting, illustrated booklet, "Correct Exposure Determination." A copy will be sent without obligation.



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521 FIFTH AVENUE · NEW YORK 17, N. Y.

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The **WESTON Master II**

with the **WESTON INVERCONE***

Weston is the world's leading manufacturer of precise electrical measuring instruments. This leadership reflects itself in the dependable performance and technical excellence of the Weston Exposure Meter. It's the meter most photographers use and, as a gift, you can make no finer choice.

Ask your photographic dealer to demonstrate the Weston Master with the Weston Invercone* for measuring incident light.

*Trademark

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649 Frelinghuysen Ave., Newark 5, N. J.

"The meter most photographers use"

**Saves \$51.36 on Brand New Argoflex Model E**

Argo Cr. F/2.5 coated lens, Flash Gun and carrying case \$78.00. Complete with Telephoto lens, Sunshade and Filter Holder, set of 4 Filters, & Rolls Eastman or Anco Negative Film, all Kodachrome Film included. Total value for only \$99.50—\$9.50 Down.

Trade-ins Accepted as Down Payments

**Saves \$11.15 on Brand New Argoflex Outfit**

Argoflex Model E, F/4.5 coated lens and carrying case \$69.62. Complete with various commercially Advertised Flash Gun (L.N.), 2 section Aluminum Tripod, Microscopic Film Adapter, Filter Holder, Set of 4 Filters and 6 Rolls outdated 3 & W Film (fully guaranteed). Regular \$107.50 value for only \$107.50—\$10.75 Down.

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Federal 269 "Store-Away" Enlarger

Sets up anywhere, ready to use in 30 seconds. Stores away in space of 22". Prints negatives from 35 mm to 2 1/4" x 3 1/4". Complete with 1/35 Deco lens.

\$39.50-\$5.00 Down

Carrying Case

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**Ciroflex Reflex**

4 New Models To Choose From With Coated F/3.5 Wallenok Lens

Model B-Alphax Shutter

\$70.98

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\$79.45

Model D-Alphax With Internal Sync.

\$87.50

Model E-Rapes With Internal Sync.

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**Saves \$21.45 on Brand New Revere 8mm Movie Outfit**

REVERE "BB" with F/2.5 lens

or Wide Angle

Lens, Set of 4

Filters, Sunshade

and Filter Holder,

1 1/2" x 1 1/2"

Bath Camera and

Accessories for only **\$99.50-\$9.95**

Down.

Trade-ins Accepted as Down Payments

**A**

Bush Pressman Press Camera
(A) 2 1/4" x 3 1/4" BUSCH OUTFIT, F/4.5, Ropes, Case, R.F. \$171.25—
\$171.25 Down.

(B) 4" x 5" BUSCH OUTFIT, F/4.7 Rapier Shutter, Vue-Focus R.F. \$233.70—
\$23.37 Down.

**C**

Bush Pressman Press Camera
(A) 2 1/4" x 3 1/4" CROWN GRAPHIC OUTFIT, F/4.5 Repair, R.F. \$226.26—
\$22.62 Down.

(B) 4" x 5" CROWN GRAPHIC OUTFIT, F/4.5 Flash Shutter, R.F. \$212.80—
\$21.28 Down.

**Graphics 2 1/4" x 3 1/4" CROWN GRAPHIC OUTFIT, F/4.5 Repair, R.F. \$226.26—
\$22.62 Down.**

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\$26.27 Down.**

4" x 5" SPEED GRAPHIC OUTFIT, F/4.7 OPTAR, Flash Shutter, R.F. \$240.45—\$24.04 Down.

**D**

Balence Portable Bottom Speed Flash
10,000 Flashes from one Am. Flash Lamp Complete with Flash Gun, Rechargeable battery and case. \$187.20—
\$18.72 Down.

Balence Portable Bottom Speed Flash
10,000 Flashes from one Am. Flash Lamp Complete with Flash Gun, Rechargeable battery and case. \$187.20—
\$18.72 Down.

**E**

Kodak Kodaks
(A) KODAK TOURIST with various lenses
F/6.3—Flash Dio. \$53.48-\$5.36 Down
F/6.3—Flash Macro. \$71.00-\$7.10 Down
(B) KODAK "35" with various lenses
F/3.5 Flash Shutter. \$84.59-\$8.65 Down

(C) KODAK MEDALIST II
F/3.5—Ester Flash Shutter, case \$312.50 \$31.25 Down

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**F**

Revere Movie Cameras
(A) REVERE "99" 2 lens
Turret with F/2.8, \$110.00—
\$11.00 Down.

(B) Revere 8mm Magazine with F/2.5, \$127.50—
\$12.75 Down.

(C) Revere 16mm Magazine with F/2.5, \$127.50—
\$12.75 Down.

**G**

Bell & Howell Filmcameras
(A) B & H SPORTSTER
F/2.5, \$102.61—
\$10.26 Down.

(B) B & H "AUTO-B,"
F/1.9 & 1 1/2" F/2.5, \$296.22—
\$29.62 Down.

(C) B & H "LOAD-OFF"
SPEEDSTER 14mm, F/1.9, \$214.06—
\$21.40 Down.

**H**

Revere Movie Projectors

(A) REVERE "85" 8mm, F/1.6 lens, \$120.00—
\$12.00 Down.

REVERE "48" 16mm Silent, 750 watt, \$120.00—
\$12.00 Down.

(C) REVERE "85" 8mm, F/1.6 lens and case, \$287.50—
\$28.75 Down.

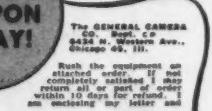
**I**

3Mx Projectors

(A) ARGUS \$27.75-\$5.00 Down

(B) S.V.E. Model AK with carrying case
\$59.50-\$9.95 Down

(C) GOLDE NU-MANUMATIC
\$54.48-\$8.44 Down

**J**

The GENERAL CAMERA

2000 N. Western Ave., Chicago 45, Ill.

Such equipment as cameras, lenses, etc. not completely satisfied, I may return it within 10 days for refund, less shipping and enclosing my letter and

money. I agree to pay \$1 per month until merchandise is paid for.

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City State

THE GENERAL'S

POPPIN' WITH GOOD CHEER

SO HURRY BUY NOW... PAY NEXT YEAR

as little as 10% down

as little as 10% per month

Join the thousands of satisfied customers

who are enjoying photography through The General's Easy, Liberal PAY-AS-YOU-SHOOT.

Plan! No Hidden Charges — No Finance Companies to deal with. It costs you absolutely no more to

PAY-AS-YOU-SHOOT! So order now, the photo-gear you've always wanted and

let The General help make this

the merriest Christmas of all!

*Your Credit Is Good With The General
Just follow these 4 Easy Steps

Select the equipment you want, and total your entire order. (Note: you get a 10 day FREE trial on all purchases.)

Determine and include your down payment (not less than 10% or \$5.00, whichever is

greater); trade-ins accepted as down payments, too.

State the monthly payments you can make.

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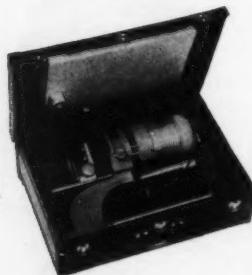
MODEL 311

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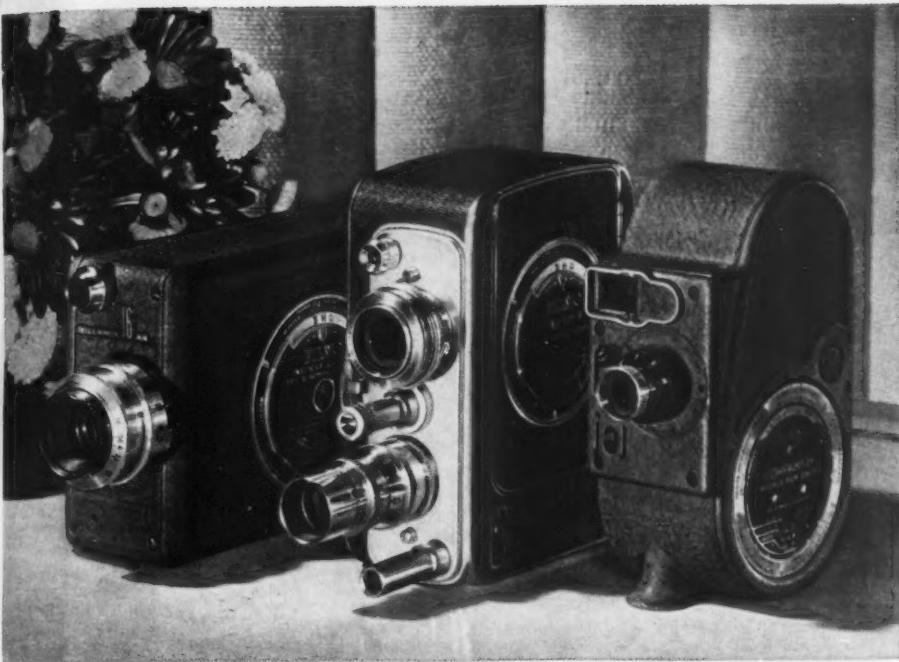


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BAD WEATHER makes good pictures

"**THERE'S WEATHER AHEAD,**" the flight engineer of the Constellation told the captain, "and we'll hit snow about 20 miles west of Albuquerque. Got your camera in the flight case?"

Along with camera fans dotted throughout the area of the storm, the fliers riding the radio beam were getting ready to capture the magical transformation of nature to her party dress. And what will happen when many of the negatives are developed and the first test prints made? The gem-like sparkle of the snow will be missing and the soft, undulating curves will be as lifeless as a plaster cast. There is a definite technique to making sparkling snow pictures. And even the drab step-sister, the winter rain, has many unguessed picture possibilities.

To start at the beginning, a snow picture is like any other picture, except that

it is a lot more subtle in its make-up. While any black-and-white picture basically is composed of a great many variations in light and shadow, snow pictures owe their beauty to soft shadows and feathery texture. Snow covers the harsh, brittle, black-and-white contrasts in a winter landscape and smooths it out in soft flowing lines.

Suppose you have in mind making a picture of a brook in a park. In the summer this stream has a variety of foliage along its banks—red-leaved shrubs, green bushes, with green grass along the banks. The water is dark because there is moss on the stones beneath it. All of these colors "eat up" the brilliance of the summer sunlight and they can't get back to the camera film as reflected light, which is, after all, the means by which we record a picture.



CONTRAST the serene beauty of the country, blanketed by the winter snow with the snarled city traffic and shivering bus riders. The Ohio winter landscape was made by John Kabel and the city bus-loading shot by Frank Meister.

Now look at the same brook in the sunlight of a winter day and see what has happened to it. First of all, the ground is now a white blanket. The bushes are topped with snow, and the stream has patches of ice along the banks. The bare water glistens in dark blue areas. All of this white space is going to reflect back most of the light that strikes it. So your exposure of 1/100 at F:8 which produced a good negative in the summer becomes 1/100 at F:11, and if you want to you can stop down to F:16 because of the bluish quality of the light from the snow —we'll have more to say about this blue light later on. This problem of over-exposure is probably the most common cause of failure in taking snow pictures. A snow negative is often so over-exposed that the snow loses all of the texture and delicate shadow detail. So, begin by cutting down your exposure, with a smaller F stop or a faster shutter speed.

After we get the exposure problem solved, by comparing it with a known exposure, by taking an accurate light reading with our meter and really believing what it says, or by using the recommended table that comes with film, we go on to the next hurdle of getting the texture of the snow. Most of us know that if the light is overhead we are not going to get any shadows, and shadows are what we need to give texture to snow. Early morning and late afternoon light are best for snow pictures; then the light slants across the top of the snow surface so we get the texture we want, if we are in the right camera position. If the sun is casting shadows at an angle toward us we'll have the sparkle of the light shining through the snow crystals and the shadows in the depressions and ripples to contrast with this brilliant light. That gives the maximum texture and light range effect which is the key to brilliant snow pictures.

Shoot for the Shadows

Now, let's take a close look at those shadows in the snow, which we need to get contrast in our picture. You'll see that on a bright day they are very heavy on



BY FRANCIS REISS

blue light which is reflected from the sky. We know that when we want to make a picture showing light fluffy white clouds against a dark sky we use a yellow filter such as a K-2 or G, to hold back the blue light of the sky and make it a darker tone. We have to do this because film is very sensitive to blue light. The same principle works in darkening up the blue shadows



WITH A VAN GOGH-LIKE simplicity, reminiscent of "The Potato Diggers" Francis Reiss composed this somber street-scene in New York, during a blizzard. His shutter speed (1/10 second on fast film at F:5.6) gave correct rendering to the snowflake paths. The blur of motion gave action to the scene.

in a snow scene. The yellow filter will absorb the blue and keep it from passing through to the film; that will make your shadows photograph a medium grey.

The three points to remember, then, in making pictures of sunlit snow are: Don't over-expose; get the right camera viewpoint so you have cross or back lighting

for showing snow texture; use a yellow filter to give grey tones in the shadows.

No matter what kind of camera or lens you have, the one thing you can count on in a snow scene is plenty of light. Informal portraits of friends and action shots of kids are sure to be free of the heavy shadows around the eyes and face



A FOGGY NIGHT may be the most pleasant time to settle down with a good book by the fire. It is also a night for dramatic pictures. J. W. Doscher made "Canyon of Light" in the early evening, when Fifth Avenue and 42nd street were spewing up neon light of many colors.

that plague us in the summer time. And with the extra light we can usually step up our camera shutter to a fast speed and freeze motion along with our fingers.

Stormy Weather

Not all good snow pictures are made on sunlit days. Some of the really spectacular shots are made during snow storms on heavy, dull days. In a storm the effect is going to be one of somber greys and heavy blacks; there isn't much chance of getting sparkle into a snowstorm. To show falling snow you will need to use a slow shutter speed. Our eyes are a continuous seeing device, and as we look at snow falling we see it as a series of streaks and flake paths. It is only on Christmas cards that we have each snow flake looking like a blob of cotton. And, of course, that is why a Christmas card looks completely unreal. A shutter speed of 1/10 to 1/50 will usually give the right snow path

(Continued on page 137)



WAY BACK in 1910, G. B. Brainard made this bad weather plate. Notice the speed he was able to stop with his slow shutter by selecting a head-on angle. This is from the Brooklyn Museum collection of historical photographic prints.



THE ICY VIRGINS

BY HARVEY CROZE

A NEW WRINKLE

using pyro developer for small film sizes

BY DR. C. J. MARINUS, A.P.S.A.

SOMEONE bawled, "Next!" and another GI sat down under the lights. A Navy man, he wore the usual white hat, dark blouse, and his ruddy face picked up the glints of highlights and shadows from the Inkie-Dinkies. I scratched my head. We were doing 300 of these shots per evening, and the negatives were consistently too contrasty. We were ready to try anything. Could pyro be the answer?

The scene was the U.S.O. in Detroit, Mich., about five years ago. A group of enthusiastic amateurs and "pros" from around town had banded together, as in so many other localities; and were taking free pictures of service men to send to their families. We were all using small cameras, from a Medalist on down, and everything was going fine except the negative quality.

A PYRO-DEVELOPED picture by Dr. Marinus, of one of the many service-men in Detroit. Notice the absence of blocking up in the high-lights. A five times enlargement from a Medalist negative.

Most of us were "old fogies" with sons in the service, but we were photographers too, and we wanted brilliant, snappy prints. This called for spot-lights in our standardized lighting setup. Also, a "production job" of this kind called for a standardized darkroom work plan, so that consistent results could be expected from a dozen different photographers. Ordinary development was giving us good separations in the middle tones, but the highlights and shadows had a tendency to "block up." If we shortened development time the middle tones lost brilliance and became muddy.

I remembered what Ansel Adams had told a Detroit short-course group a year previous. He's a great one for pyro, and we had all agreed that pyro developer gives negatives the widest separation of

DURING THE same period, at the same camera club, Isadore Berger shot this eager young soldier, and developed the negative in D-76. This negative was made on $2\frac{1}{4} \times 2\frac{1}{4}$ panchromatic type B film.





PYRO DEVELOPMENT gave Florence Homolka's "Ball in the Sunlight" a brilliant long-scale negative that printed with fine shadow detail.

PYRO DEVELOPING TIME AT 62-63° F.	
Outdoor Sunlight shots	
Flash shots	{ 12 min.
Excessively Contrasty Flood	
and Spotlight setups	
Overcast sky outdoors	
Ordinary Flood and	
Spotlight setups (1-2 up to 17 min.	
ratio between highlight and shadows)	

middle tones, without sacrificing tonal separation in the highlights and shadows. This is partly due to the reddish-brown stain which pyro imparts to a negative. Proportionately more of the stain seems to take effect in the shadow area of the negative and so acts as a "safelight mask" in the thin areas during printing. There's more to it than this, of course, but I'm a photographic hobbyist, not a technician.

Also, prints from pyro-developed negatives have a brilliant, metallic quality that makes them seem sharper than they really are.

But pyro is a notoriously grainy developing agent, and has never been recommended for miniature size film. In addition it's messy to use. It's a three-solution proposition, has to be mixed fresh each time, and will stain like fury, especially skin. I was willing to put up with most anything but grain.

J. Musser Miller and I began experimenting with pyro. We licked the excessive grain bogey on small film. I felt certain our results improved. The other men felt the same way. Then the camera club print critics began commenting favorably. An Eastman man talked to us about it.

I'm sold on pyro and would like to see other photographers enjoy the added quality I'm sure it's capable of rendering. So just in case you'd like to experiment too, here's the procedure we worked out in Detroit. I'm still using it.

Mix up the regular ABC pyro stock

solutions. Here are the formulas:

STOCK SOLUTIONS FOR PYRO DEVELOPER

SOLUTION A

Sodium Bisulfite	1/4 oz.	35 grains	9.8 grams
Pyro	2 oz.	60.0 grains	
Potassium Bromide	16 grains	1.1 gram	
Add cold water to make.	32 ounces	1.0 liter	

SOLUTION B

Sodium Sulfite, dessicated	3 1/2 ounces	105.0 grams
Add cold water to make	32 ounces	1.0 liter

SOLUTION C

Sodium Carbonate, monohydrated	2 3/4 oz.	85.0 grams
Add cold water to make	32 ounces	1.0 liter

In the formula books pyro developer is listed as Eastman D-1 or Ansco 45. To develop a batch of film, take 1 oz. each of A, B, & C solutions and add water to make 1 pint of working solution. If more or less than a pint of working solution is desired, the proportions of the stock solutions will vary accordingly. Remember this working solution is subject to rapid oxidation and should be mixed immediately before use. Sometimes a scum will form on the surface if the working solution is left quiet before use. If so, it should be removed with a small piece of blotter.

The A and C stock solutions keep very well; the B solution deteriorates in about a month. When it does your negatives will be too brown, then throw it away.

Now here is the most important point we found. Use the developer at 62° to 63° F, no more or less.

It is believed by some "unofficial but authoritative" sources that the excessive "grain" usually associated with pyro developers is, in reality, a mild reticulation, due to the not-so-well-understood way in which pyro acts on the film emulsion. This can be minimized by keeping all solutions, including the final wash water, down at 62° to 63°. In a metol-hydroquinone formula, the hydroquinone is relatively inert below 65°, but no such limitation exists with the pyro formula. Whatever the reason is, this low temperature, I think, is the secret of pyro developing with small film sizes.

Next give the film a three minute rinse before short stop in a solution of about 1 oz. of the B solution (sulfite) to a quart of water. The reason for this is to prevent

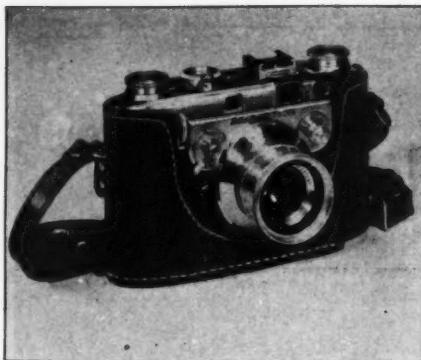
(Continued on page 141)



"SMILEY"

BY DR. C. J. MARINUS, A.P.S.A.

EVEN A LOW KEY lighting set-up responds well to the pyro development technique, if the developer temperature is kept at 62° to 63°F. This Medalist shot, unretouched, gave a fine, thin portrait negative.



THE FOTON 35MM AUTOMATIC

Camera for

BY JACK REYNARD

EADWEARD MUYBRIDGE, the "father of stop-action sequence photography," often toiled for days over a battery of 24 cameras in order to shoot a series of rapid sequence pictures of a hurdle-jumping human. Sometimes the camera shutters were operated by rubber bands and trip cords, sometimes by electricity. But always the results were uncertain to the very moment the wet-plates came dripping out of the hypo.

That was seventy-five years ago. If Muybridge were alive today, he could shoot action pictures with a miniature camera at the rate of about 5 per second. To shoot a "burst" of 15 pictures, all he would have to do would be to set the shutter at the desired speed, focus with a rangefinder, and press a shutter release button. From there on everything from advancing the film to resetting and tripping the shutter would be done by the camera itself.

All this has been made possible by a new 35mm camera now being produced by Bell & Howell of Chicago, a company already noted for the quality of their movie equipment. With the almost laconic casualness of a company sure of its ground, Bell & Howell claims to have taken 10 years and a million dollars to perfect their baby before offering it to the public. The *Foton*, their first venture into

the still-camera field, is frankly a gauntlet tossed into the ring to challenge the fabled supremacy of foreign-made still cameras.

The *Foton* is roughly $5\frac{1}{8}$ inches wide, $3\frac{1}{8}$ inches high, $1\frac{1}{2}$ inches thick, and weighs 32 ounces. This is slightly larger and heavier than the average 35mm camera. The body of the *Foton* is made of four light aluminum die castings, with exposed parts satin chrome finished and the remainder covered with pebble grain leatherette. These are the physical characteristics you can put your finger on. Not so easily definable are your impressions when you handle the camera. Somehow it seems to belong with tooled-leather book covers, hand-rubbed mahogany, English tweeds, or a Jaguar sportscar. Or, perhaps, as much as anything, it is the price tag of \$700 (which includes \$100 Fed. tax) that conjures up these associations. Either way, it's no accident. The Bell & Howell people expect one of the *Foton*'s best selling points to be its inherent snob appeal.

The simple satisfaction of owning a camera capable of doing things other cameras can't do will sharpen demand among citizens to whom \$700 is a tip. Hence it is a foregone conclusion that for every *Foton* that winds up in the hands of a person of means who knows how to use a precision camera, hundreds of *Fotons* will be carried for display pur-

the Carriage Trade

Bell & Howell has stepped into the still-camera field with their "Foton" camera, a fully-automatic 35mm job that does everything but choose the subject. Guaranteed for life, it will cost you \$ 700

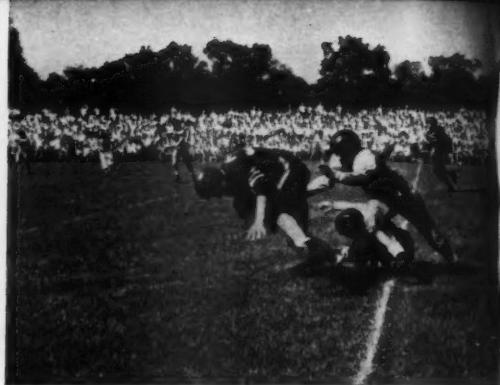
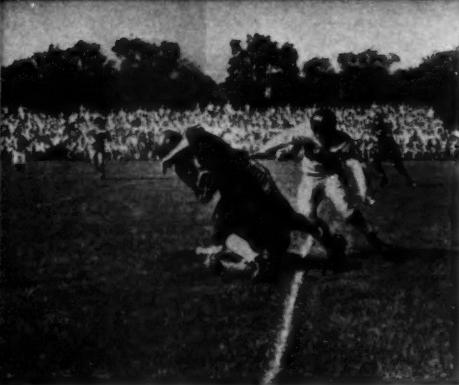
**HIGH SPEED
"BURST"
SHOT WITH A
FOTON**



THE FOTON exposes frames of 35mm film either singly, or in "bursts" of up to 15 frames at a time. At the right are contact prints of a burst of six frames (actual size) from which one frame has been enlarged. To photograph a stop-action series of this kind, the camera is set for "sequence" shooting by moving a small

lever attached to the shutter release button. From then on, everything is automatic. The camera's motor cocks the shutter, trips it, advances the film, recocks the shutter, and so on as long as the release button is depressed. As many as 15 stop-action exposures can be made in about 3 seconds.





poses by Social Registerites who scarcely know the difference between a lens stop and a shortstop.

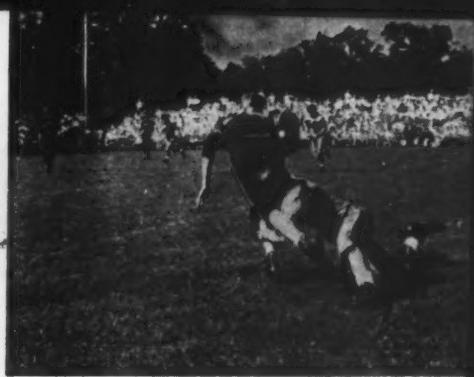
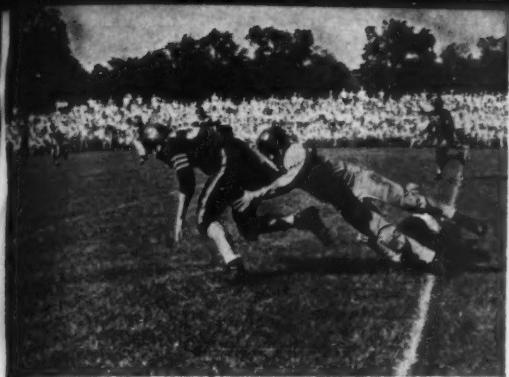
But that is only a minor part of the market the *Foton* has been designed to appeal to. The majority of *Fotons* will undoubtedly be sold to newspaper and magazine photographers, institutions that have need of fast, sequence-documentary equipment, sportsmen, and advanced amateurs. To fulfill the needs of these people, the *Foton* boasts some of the most advanced innovations of the day.

Most unusual of these features, perhaps, is the spring motor built into the camera's base. When wound by rapid half turns of a key that folds flush into the base, the motor advances the film automatically — and at the same time cocks the shutter. By pressing *inward* on the shutter release button located on the front body of the camera, camera movement is minimized during exposure. The automatic film transport can be used for exposing single frames, or, by moving a control lever next to the shutter release button, for shooting "bursts" of pictures in rapid sequence. An average of about 15 frames can be exposed in each burst at a rate of about 4 or 5 frames a second. This is the maximum number of frames that Bell & Howell recommends being exposed between windings of the motor. It is undoubtedly on the conservative side in order to provide a safety factor against varying amounts of friction drag caused by films with different base thicknesses and the variations in tightness with which film is wound in cartridges.

Both single frame and rapid sequence pictures can be made at any shutter speed ranging from 1 second to 1/1000 second. Shutter speeds are easily changeable between exposures regardless of whether or not the motor is wound. Exposures can be made with or without a standard cable release, and the shutter release button itself can be locked to prevent accidental exposure. The camera has provisions for Time and Bulb exposures, but double exposure is impossible to achieve accidentally due to the automatic film transport. It can be accomplished when desired only by means of a rather tricky series of adjustments.

The *Foton* uses either 18 or 36 exposure standard 35mm black-and-white or color film cartridges. To make film changing and cleaning easy, the entire back of the camera opens up like a hippo's mouth. A frame counter is located near the takeup spool knob on the top of the camera. Alongside the counter is an indicator which tells at a glance when the motor is wound and the shutter is cocked for operation.

An outstanding engineering development is the *Foton's* four-leaf all metal focal plane shutter. Essentially, it consists of two halves, each composed of a pair of flat metal plates hinged together very much like common door hinges. One leaf of each hinge, in turn, is hinged to the camera body and the other leaf has its free edge running in a track just in front of the focal plane. These two edges in front of the focal panel form the slit that moves across the surface of



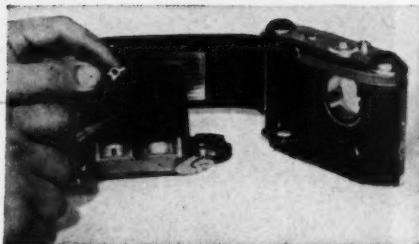
A SPORTS SEQUENCE

the film as the shutter operates.

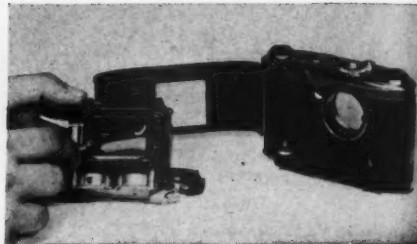
A detailed description of the shutter's mechanical operations would probably become as baffling as a timetable printed in Swahili. Of particular interest to most photographers, however, is the fact that the shutter moves across the *short* width of the negative, instead of across the long width as with most other cameras. Moreover, the Bell & Howell people insist that come brimstone or high water, the shutter operates in such a way as to give uniform

SHAKING OFF one tackler, a ball carrier is nailed from behind by a second tackler. All the photographer had to do to record this story-telling series was to sight the camera and keep the shutter release button depressed. By shooting action in "bursts," a photographer can be fairly sure of getting at least one good picture of an event. To sportsmen, the Foton's clear-cut stop-action sequences should be an aid in studying everything from a tennis swing to the flight of a Mallard. Featuring interchangeable lenses, the camera is also designed to aid surgeons and other specialists who have need of a documentary instrument that will produce big sequence enlargements without the "mushing up" of images such as results from blowing-up movie frames.

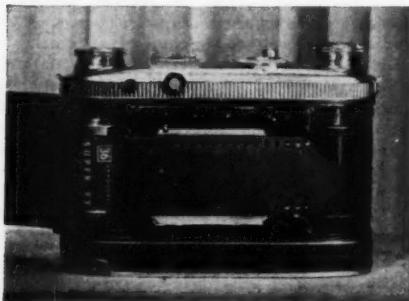




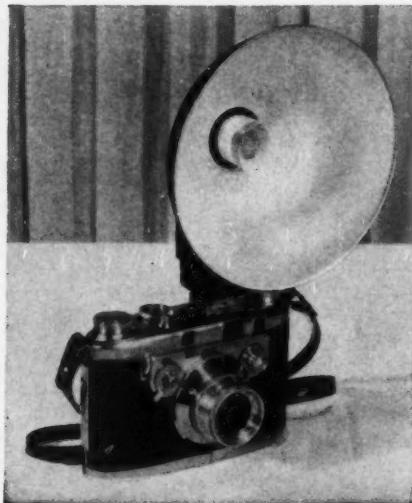
THE FOTON'S two-segment light trap (left) provides complete film protection even when the camera is loaded with high-speed film and left in direct sunlight. When the shutter release button is pressed, the light trap opens; when it reaches its maximum opening, the shutter is tripped. After the shutter has moved across the film, the light trap



closes again—thus protecting the film even between exposures made in a "burst." The Foton's 4-leaf, all-metal focal plane shutter (right) operates across the narrow dimension of a 35mm frame. This new shutter provides extremely accurate exposures from bulb to 1/1000th of a second. A single control sets the shutter for the whole range.



THE FOTON'S back swings completely open (above) for easy cleaning and film changing. The flash synchronizer accessory (below) sells for \$22.50.



exposure to a negative all the way across the negative.

The "constant accuracy of exposure" point in connection with the *Foton*'s shutter is something the Bell & Howell executives like to bait a little snare around. They wind a camera motor, set the shutter lever for rapid sequence, and press the release. After about the 15th frame the motor slows down so audibly that you are ready to bet your shirt that the exposure has lengthened in time. The gimmick is that while the period *between* exposures has lengthened as motor tension decreased, the shutter speed remained the same because the *Foton* shutter is driven by its own springs independently of the motor. In other words, the mainspring only cocks the shutter; it does not drive it during the exposure.

In order to make the camera light-proof when carried in bright sunlight without a lenscap, the *Foton* is provided with a safety shutter or light valve. This is located just behind the lens and seals off the aperture between the lens and the focal plane shutter. Pressing the shutter release button opens the light valve and trips the focal plane shutter at the instant that the light valve reaches its widest opening.

A Taylor Hobson 2-inch T/2.2 lens comes as standard equipment on the

(Continued on page 134)



FLEXIBILITY is the 35mm camera's strongest selling point. Small, compact, easy on film costs, and generally equipped with a fast lens, it is ideal for making candid action-shots under difficult light conditions. The 35mm enlargement above is typical of hundreds of unposed street scenes photographed by Stanley Kubrick of Look Magazine.

THE FRONT PAGE PLATNICKS

BY MARTIN ABRAMSON



THE PLATNICK FAMILY talks shop on a Sunday afternoon.

AT APPROXIMATELY 2:30 one recent afternoon, a Long Island railroad train bound for Rockville Center, N. Y., ground to a jarring stop complete with the traditional sound effects . . . screeching whistles, squealing brakes, frightened yowls from buffeted passengers. One passenger, Harriet Platnick, was every bit as shaken as her neighbors—indeed she'd even lost a cheese sandwich down the wrong pipe in the fuss—but her news-photography training decreed that she scramble out the door to see what kind of hell had broken loose.

She stumbled into a blinding hodge-podge of blue flame and black smoke fanning out from a Dodge sedan which had skidded past the grade crossing smack into the passing train. As she edged close to the blazing wreck ready with a Speed Graphic camera for her disaster picture, the driver of the car—who'd jumped to safety before the impact—came running up.

"Holy Cow!" he yelled. "No wonder all this happened to me. One of the Platnicks was on that train!"



A PRIEST DELIVERS last rites to an accident victim as Sam Platnick slips through the quickly gathering crowd to make his 6,000th sudden-news picture.

THE PLATNICK PICTURE routine starts off with a short wave radio tip flashed out by a cruising police car to central station: "Accident at 12th and Jackson. A peacherino!"

Sarah double checks the radio with a telephone call to a store located near the scene of the accident and off the Platnicks go, each with a camera. They'll snap the scene of the wreck and in two hours a New York newspaper will have the print.

Each Platnick car is equipped with an Ansco Speedex for use if their Speed Graphics break down.

Below, is shown the family office where calls come in, work gets done, and cameras are tinkered with.





IT'S THE WOMAN who pays as any dark room widow will tell you. "Accidents never happen except at meal times," says Sarah Platnick as she views a well prepared but deserted meal. Her menfolk as well as her daughter got a radio flash and off they went.

It is not true, of course, that the affectionate family of photographing Platnicks —pop Sam, mom Sarah, daughter Harriet, sons Ray and Milton, son-in-law Vinnie, daughter-in-law Hilda — is distinguished by its magnetic attraction to accidents. But since this unparalleled clan is bent on photographing disasters on a 24-hour-day, 7-day-week basis, some of their Long Island neighbors are beginning to regard them as the egg in the chicken-egg routine of "What came first, the catastrophe or the Platnick?"

If you are skeptical, they will tell you what Sam Platnick once did to a poor, in-

defensible, 10-story resort hotel along the Atlantic shore. Built on loose foundations, the hotel had been showing signs of decay but was still regarded as sturdy enough when the elder Platnick meandered past it one evening. He stopped to tap the stone frame just to see how it was getting along when the edifice suddenly quivered, tottered and collapsed with an earth-shaking roar that echoed for miles around. Sam got away from the debris just in time to snap eyewitness pictures that wound up on a variety of front-pages.

"You see," the Platnick neighbors point out, "A man knocks a whole building over

BALDING, CHERUBIC Sam Platnick is still key man of the family circus. Having trained his children, he's now instructing his grandkids in the trade. The Platnicks own 250 holders, use 400 flashbulbs every week. "Watch that glossy," he says to Sue, "or you'll fingerprint it before the editor does."



just to get exciting pictures."

The Platnicks predilection for disaster photography stems from their job of covering the Long Island area on a free-lance basis for all the New York daily newspapers as well as for the news and photo services which operate out of the big city. The Island, which is crammed with air-fields, coast guard stations, great highways, race tracks and municipal beaches, is too far removed from Manhattan and too vast in scope for the metropolitan papers to cover with staff photographers. So they depend on the Platnicks instead.

On a round-the-clock routine, servicing all edition times, Platnick Photo Service is on the prowl getting their stuff in a hurry; sniffing out auto smashes, plane crashes, suicides, murders; soaking up broken limbs and glowing pyres. The bigger the calamity, the better the news picture. To the policemen who inhabit Long Island's rambling geography and who would feel lost at the scene of the crime if one of the clan wasn't hanging on their elbows, the traditional name for this family is "The Blood and Guts Platnicks."

As grand-master of all the Platnicks, balding, exuberant, cherub Sam Platnick is still the key man in the family circus. Sam, who is in his late fifties, is a native of Minsk, Russia, and learned his trade as an apprentice to a portrait photographer. He came to this country when he was 17, got a job taking publicity pictures of burlesque queens. In 1909, he married Sarah Graubard, daughter of a politician on New York's Lower East Side. Sometime during the course of the first World War, Sam found himself taking pictures of Camp Mills, L. I., doughboys as a civilian employee of the War Department. When the war ran out, the Platnicks were summarily evicted from their apartment by their landlord who claimed—shades of 1948!—that he needed the rooms for his own relatives. In desperation, they contracted to purchase a small frame house in Hempstead, an Island village then in the primitive throes of development.

Sam opened a small portrait studio in New York and commuted daily to work.

Sarah soon put a stop to this. "You're spending too much carfare," she said. "Take pictures in Hempstead instead. We got people here."

Platnick Photo Service made its debut on Long Island in 1918. It was originally designed to record the smiling faces of brides, babies and graduates for posterity and family albums. It all added up to a rather tame affair. Sam began to chafe at the bit.

The Platnick rejuvenation came in the fall of 1919 with a cyclone graciously providing the impetus for change. It swept through a nearby airfield in a 100-mile-an-hour jitter-bug dance, mesmerizing metal hangars and scissoring aircraft right down the middle. It was too big for my cameraman to miss and Sam dashed out into the raging storm to take a few shots.



NO DUST, NO SMOKE, everything neat, clean and tidy. That's the way to get sparkling prints. It works some places, but not here. The Platnicks run a hurry-up enterprise. Their darkroom is equipped with Eastman Auto-Focus and Super Omega D-II enlargers. Newspaper editors would probably fall over dead if Sam Platnick turned in a print of salon quality.



WHAT MAKES SAMMY RUN? This prize-winning news shot was made by Ray Platnick at Madison Square Garden in New York City during a rodeo when one of the steers charged a photographer. This was a grab shot with little chance for balanced lighting.

On his way off the field, he collided with a reporter from the "New York Daily News." It was a fortunate collision.

"Hey buddy," the reporter yelled at him, "the managing editor's burning for some pictures of this mess. Why don't you take your shots in to him?"

Sam followed up the lead, brought his photos in to managing editor Col. Frederick House who bought them on the spot. "How about covering the Island for us on a retainer basis?" House asked him. "But remember, we want spot news pictures."

That started Sam on his long career of chasing ambulances and fire engines. But he'd already qualified for a part-time job as a fingerprint expert for the country police department so he found it necessary to put Sarah to work assisting him in his camera chores. Her principal tasks were to take phone tips from Island policemen, write the picture captions and take the prints to New York where a messenger would pick them up. After 29-odd years, she's still doing much the same kind of

photographic news-work.

In 1928, the News changed managing editors and Sam took his business over to the rival New York Journal (now the Journal-American). In 1933, when Milton and Ray were both developing into kid photography prodigies and insisting on following him to every accident, the elder Platnick decided to broaden the base of his activities. So he resigned his retainer arrangement and began to cover for all the New York papers and wire services on a free-lance basis.

Most arresting figure in the clan is the 28-year-old Harriet, attractive, red-haired, and mother of two daughters. Pop Platnick had never liked the idea of a distaff photographer wading through pools of blood and piles of broken bones but he had very little choice in the matter. When she was 14, Harriet found herself home alone one evening with nothing to keep her company but a jangling telephone. The voice on the other end was a state

(Continued to page 130)



RARELY DOES LIFE accommodate the photographer and arrange itself into a well ordered composition. When it does, it is often tragedy that holds the pieces still. Here, Ray Platnick froze a poignant moment as a New York City couple received notification of eviction in a city where, to the poor, eviction means sleeping in the park or the subway.

Flashtrapping Wildlife at Night

By Joseph J. McHenry

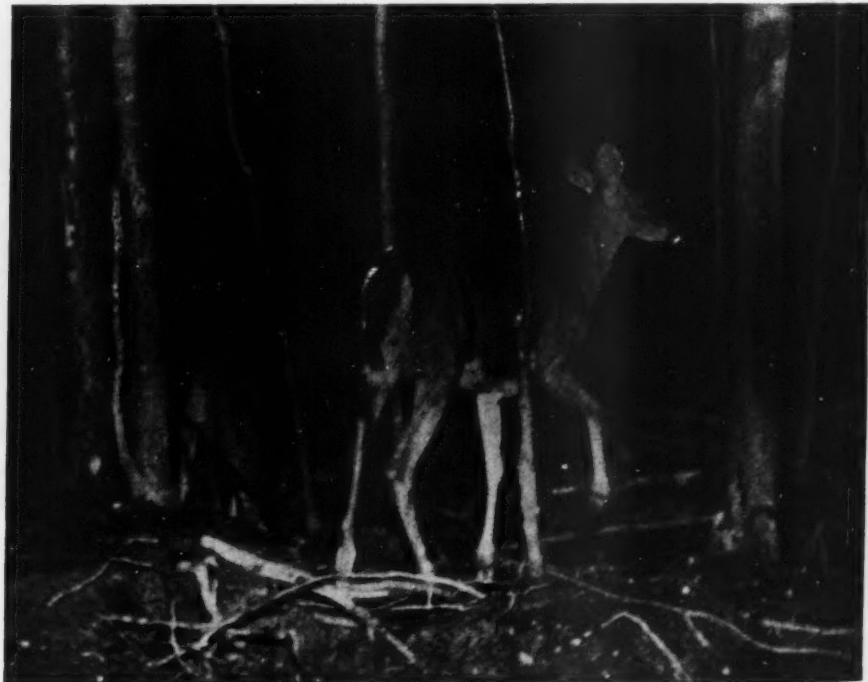
Outdoor Photographers League Photos by McHenry and Wolfe.

MANY SHUTTER-CLICKERS look forward to the time when they can probe the mysteries of the deep and the dark with a camera and produce record photographs of permanent worth. But not every backyard has its bathosphere, and not every cameraman has the patience to go after wildlife pictures that are somewhat off the beaten path.

For many years now I have hunted and fished in the Pennsylvania back country

where I live, but only recently did I realize that the deer I pursued with gun would make excellent camera targets, too. Prior to this time, my hobby had been the mild one of taking pictures of children, but two summers ago my brother-in-law, Norbert Wolf, and I made up our minds to go flashing for wildlife pictures. We didn't want to sit up all night in a frosty blind and wait for the game to come within camera range. We'd rig up

SELF PORTRAITS are made at the salt lick while the photographers sleep.



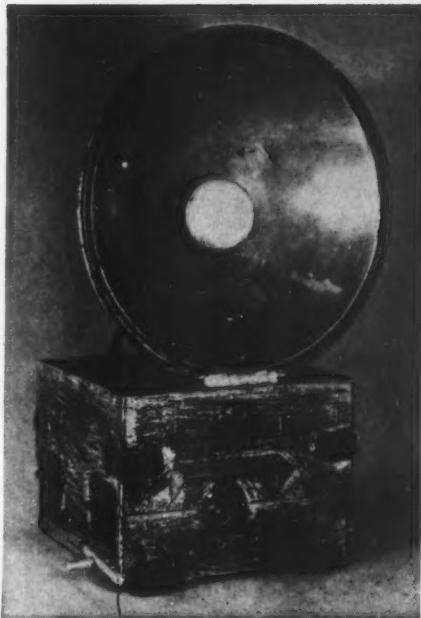
our camera with a trigger trip in such a way that the deer could take their own portraits whenever they felt like it. With this plan we wouldn't lose a single hour's sleep.

How to build a suitable flash-trapper caused some head-scratching. Wolf started to work on the flash outfit, while I furnished my Argus 35mm camera and what previous photo knowledge I had gained.

Wolf's setup was simple enough. He built a metal box in which the camera nests, with a lens peephole in front and a discarded Model A Ford reflector mounted on top. To set off the flash, a C-battery also is carried inside the strong box. A length of No. 20 thread or fine string extends from the flash unit across the runway at the salt lick we selected,

(Continued to page 128)

FLASHTRAPPING outfit consists of strong metal box housing an Argus. With a C-battery and solenoid hook-up, pressure on the long thread clicks the shutter and fires a bulb in the headlight reflector mounted on top of the box.





On her honeymoon, in this land of vast contrasts, a beginning photographer made her first shots.

Journey to Argentina

BY MARY SHAW SCHLIVEK

IT REALLY WASN'T our idea to come to South America at all. We had set the date for our wedding a comfortable month off, had half furnished a tiny apartment, and were scouting around for darkroom space. We planned to do documentary photography, — but not in Argentina. Carolina, New England, or as far afield as the old Oldsmobile would carry us—that was the idea. But then Jules Bucher threw a monkey wrench into our quiet schemes. How about South America instead of North America? How about working on movies instead of stills for six months? How about leaving Saturday? Well, scarcely Saturday, what with our not yet being man and wife.

Jules Bucher is one of the best of the documentary movie-makers, and Bud had worked with him before. His project was three educational films for Louis de

Rochemont Associates, Inc. Each film was to be a lesson in regional geography, and the first was to deal with life on the Argentine pampas with its fabulous cattle industry and its men on horseback. It was too good an opportunity to miss. So I became Mrs. Louis B. Schlivek two weeks ahead of time. We sublet our barely occupied apartment, scurried about for passports and visas, hastily came to terms with a photographic agent, and flew to Buenos Aires.

If we had stayed at home, both Bud and I would have been busy with the Rolleiflex. As it was, I was left pretty much to my own devices with a still camera in Argentina, while the boys concentrated wholly on the movie. But in the evening, as my negatives hung from the

Photograph by Coleman from Pix

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ON THE ARGENTINE pampas, a man's day is spent with his horse, tending cattle. Here a wild horse is caught and tamed.

shower curtain rod in our combined bathroom-darkroom, I received plenty of professional criticism and much good advice for my next day's work.

I needed any training Bud and Jules could give me, for my photographic experience was slight. One evening eleven months before, Bud had sat down with me in Grand Central Station and showed me how to load the Rolleiflex. Then he sent me out with the camera alone, to make pictures whenever I could find time at lunch hour or Saturday afternoons. When the developed negatives came back we would borrow a darkroom and enlarge the best of them right away. Bud would not let me draw any conclusions from contact prints, insisting that I learn to

"read negatives." We dodged a bit, tried to salvage a borderline picture here and there, but the emphasis was on the production of a good "straight" negative. This was fortunate, in view of our arrangement in South America, where all we see is the negative, and where for months we have been home-sick for a printer and an enlarger.

Having come down to Buenos Aires in a tearing hurry, just to be "on location" with my husband, my own first job as a semipro was to have a good look around and decide what I wanted to shoot. It was the first time I had ever been a foreigner. And though the foreigner has the advantage of fresher observation, he has the handicap of ignorance. I could

not have been less informed about Argentina. Jules Bucher had made films in Argentina before, and was able to keep us from getting lost in our first days of newness; but I wanted insofar as possible to nose out for myself locations independent of their movie. I felt left on the sidewalk, hopeless about ever being invited inside. This was accentuated by my wish to make pictures which would be "documentary", faithful to whatever reality I might become aware of as I learned to know the country. How could I learn to know it, when I couldn't speak a word of Spanish? Neither could my husband. Fortunately Jules knew quite a bit of Spanish ("You defend yourself very well," they used to say to him), but we were helpless with the spoken language. Store-window signs were easy to puzzle out, even the newspaper made some sense. But, being an "outsider," the spoken language was of no use.

It goes without saying that knowing Spanish would be great help in facilitating the very red tape of foreign travel—customs, shipping licenses, permissions—with the delays officialdom seems to delight in down here. You learn how to sit in anterooms and how to spell the address of the different anteroom in which it is suggested you sit tomorrow. But there is one definite piece of advice we can offer on this score: Scale down your equipment so that you can take in all you need as accompanying baggage. Send nothing ahead, expect nothing to follow. Customs regulations on unaccompanied equipment make for delay and expense, while baggage you bring with you is usually cleared with ease.

I wish we had stayed at some off the main road *pension* in a residential neighborhood with the life of the city going on about us and the lift of Spanish in our ears at the dinner table. But even so we came to know a few Argentines, especially at the *estancia*, the huge cattle ranch that was our chief destination.

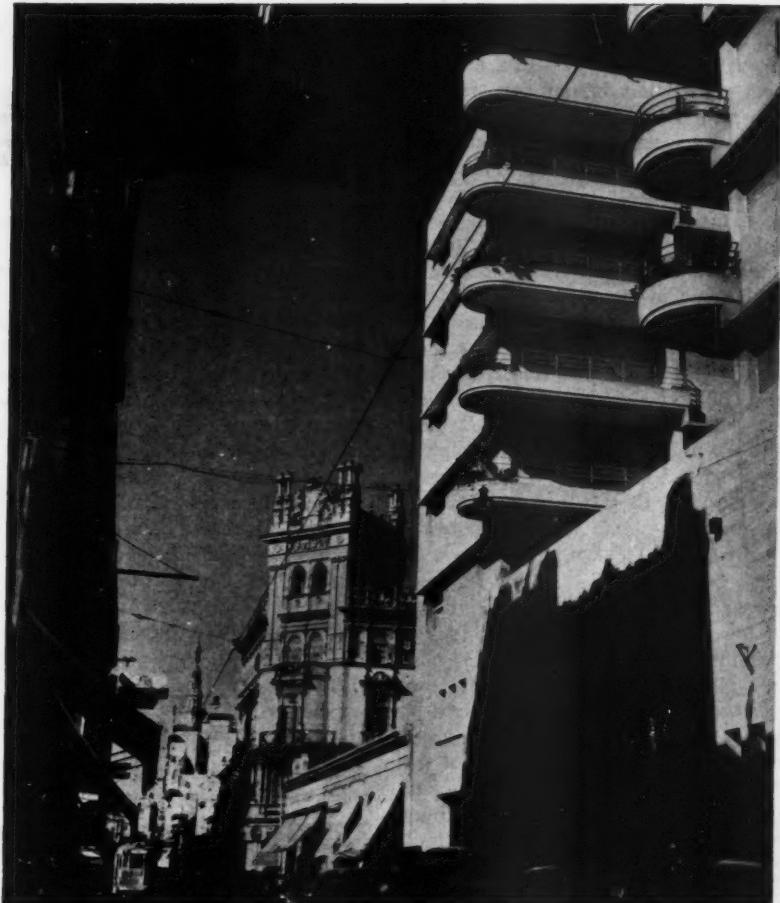
Some of our helpers were members of the staff at the places we visited, others were professional interpreters. The one we came to know best was Ruben Olivares,

interpreter-chauffeur, who drove us to the *estancia*, our great load of luggage and raw film buckling the springs of his new station wagon and blowing out his "wheels," as he called them. Mr. Olivares taught us a lot about Argentina, and I believe he learned a lot about Argentina too, for Mr. Bucher's coverage of the cattle industry with the help of the *estancia*'s majordom Santiago Ham was nothing short of exhaustive. Mr. Olivares cheerfully put the station wagon across bridgeless streams and through the thistles of roadless fields, driving for hours about the *estancia*'s 85 square miles, opening and closing gate after gate between the big pastures. At night he polished off the mud, shook his head over the scratches. Mr. Olivares, raised in the city, got a great kick out of eating *criollo* lunch down at the corrals with the horsemen—*mate* first, then *asado*—beef roasted on a spike beside an open fire. All of us found it delicious. No words could exaggerate our sincere belief that Argentina has the best food in the world.

Without Mr. Ham we could have done

IN THE MARKETS, native women, in colorful hand-me-downs, smoke pipes while they shop. Fresh vegetables though plentiful are not cheap.





IN BUENOS AIRES, modern apartment building plus a century old church carry out the feeling of contrast with you everywhere.

nothing at the *estancia*, for the chain of command was fixed, and he was very near the top. He put ten of the *estancia*'s best cattle men at our disposal, let us watch them at work, and helped us analyze the processes in which they were engaged. Then he had them do it all over again—maybe five or six times—for the movie camera. In effect he taught us the cattle business in ten easy lessons. Mr. Ham was a thorough Argentine, though by blood Irish. It was in Irish that he talked with us, a brogue he had seldom used since he

ran away from home at the age of seven, to live through both the wild and the sane periods of the Argentine *campo*. He had been a wandering cowboy in his youth, but now was manager of this great rich *estancia*, with a little ranch of his own to which he hopes to retire soon, and a beautiful, imperious blonde daughter three years old who formed part of the prey of my Rolleiflex.

Little Inecita was not an easy subject, but we did bring away some shots of her playing with her puppies and playing at



FOREST, JUNGLE and the pampas surround every inland settlement. These Indians are doing a ceremonial dance. Within an hour's plane ride from Buenos Aires are such primitive people. Photograph by Coleman.



What are the people like? This gaucho wraps a blanket around himself against the cool evening. Below, the little city girl looks wistfully "foreign" to American eyes with her olive skin and starched dress.



learning to read with the cook's little boy Alberto. Mr. Ham was a "hard case"—his favorite phrase, connoting toughness, resourcefulness, truculent independence, daring, impudence, and, in special cases, a fondness for a stiff drink. It was Irish for what he had sensed as the spirit of Argentina in the old days. As for the present, Mr. Ham doesn't know what is going to come of his country. Argentina and the world at large have fallen on evil times.

There turned out to be many things to photograph in Argentina, but when we first arrived I wasn't sure this was true. We came by way of Buenos Aires, and native Argentinians with wide knowledge of their country are probably right in saying this is not the best introduction to Argentina. Buenos Aires has a large percentage of the population, but it is not representative of the nation as a whole—in fact there is considerable lack of understanding and good will as between the city and the provinces. The real Argentina is in the campo, the wine-growing uplands, the sugar country, the wheatlands, the chilly pastures, the forested mountains, the lake country. But B. A. is a metropolis with its eyes traditionally on Europe and its pockets lined with wealth which never filtered back to the real Argentina which had provided it. Though our itinerary did not let us leave the flatlands of Buenos Aires and Santa Fe provinces, we felt much more in the heart of Argentina during our week at the inland river port of Rosario, in the corn country, and our three days in the small town of Balcarce, with its broad park-like main thoroughfares, its muddy sidestreets, its quaint shopfronts, and its cold-water family hotel.

Cosmopolitan Buenos Aires looked so much like some parts of New York that it was a little disconcerting. It is a civilized, clean city, full of parks and monuments and modern offices and apartment buildings, neon lights, movie palaces, and loud honking traffic. It even has a subway, with gorgeous mural mosaics in the stations. What isn't like New York is like what one

(Continued on page 118)



Here is an appealing little picture intended to remind you that you can capture all the joy, the warmth, the color of Christmas with your camera. Kodak color, as you no doubt know, includes Kodachrome Film for most miniature, sheet-film, and home-movie cameras . . . Kodacolor Film for most roll-film cameras . . . Kodak Ektachrome Film for processing in your own darkroom. **It's Kodak for Color**

Kodak

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

Now Comes The Merry Hinting Time

CHRISTMAS hints are easy—to another camera fan. But just try to explain to a non-initiate that you want a new Kodak Color Densitometer (see facing page); you're likely to wind up with an anemometer instead. Same with filters, lenses, cameras, anything

—unless you nail it down in black-and-white.

So, Kodak here offers a possible solution. Check off your choices below, and leave the sheet where the right people will find it. Maybe it won't work—but the idea is worth a whirl.

To Whom It May Concern: Here's what I'd like to find under the Christmas tree on Christmas morning:

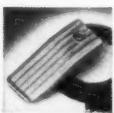
A Kodak Automatic Tray Siphon, so I won't have to fill an endless series of trays with water to be sure my prints are washed properly.



A Kodak Electric Time Control, so I can stop "guesstimating" on my print exposures. Some of my prints would be a lot better if I could concentrate on dodging instead of counting seconds.

A Kodak Guide-Rite Timer. It's just about the neatest unit I've ever seen for trimming prints of moderate size.

A Kodak Utility Footswitch, to use with the enlarger and contact printer. I've tried one a couple of times at the camera club, and it's just like having an extra hand.



A Kodak Eye-Level Tripod. I'm sick of getting fuzzy negatives, and I know that if I had a really good tripod, I'd run a much higher average of sharp, carefully composed pictures. Even though it's steady as a rock, the Eye-Level Tripod is so light to carry that I could take it with me on every trip. And if you could

also manage to squeeze in a Kodak Turn-Tilt Head, to go with the tripod, it would make my setup practically perfect.

A Kodak Flashholder, to fit my camera. I've been holding off because I knew Christmas was coming, but I can't hold out much longer; flash work is just too interesting to pass up.



A new Kodaslide Table Viewer. Have you used one, and observed the images it projects from 2x2 color slides? You'd almost think you were looking into the original scene, the pictures are so vivid and "three-dimensional." And the operation is smooth as silk. It's worth every cent it costs.

A Kodak Service Range Finder. It won't cost much; it takes only a thimbleful of space in the gadget bag; and it will really do right by me when I come to measuring those troublesome short distances—down as close as 2 feet.



A Kodak Portable Miniature Enlarger, if you can manage it. You know that right now I

Speaking of Christmas—How about those photo-greeting cards? All printed and ready to mail? If not, take a quick sidewise look at the calendar; the year is slipping away. In case you're too pressed for time to do an all-photographic card, here's a handy hint: make the necessary number of contact prints, and slip them into Kodak Christmas Mounts or Kodak Christmas Folders. It's a quick means for getting handsome photographic greetings at a thrifty price; each mount or folder, complete with an attractive matching envelope, sets you back only 5 cents. But above all, don't delay too long.

haven't got space to set up a full-time darkroom; but the Kodak Portable disassembles and packs into a small case that I can tuck away in the hall closet.

A Kodak Vari-Beam Stand-light, that I can use for photoflood shots with either a wide beam or a narrow beam. I've looked at the Standlight, and it's a real piece of equipment—practically studio stuff. Uses a No. 2 photoflood, you know, and that big anodized aluminum reflector really pours out the light.



A Kodak Filter Case, to hold my filters, lens hood, and so on. The way I carry them now, they're sure to get scratched.

A Kodaslide Projector, Model 1A—unless you figure you could manage a Model 2A for me. They're both good; the 1A has plenty of power for my home shows, and it costs less; the 2A has a choice of two lenses, a 5-inch f/3.5 and a 7½ inch f/4, has an all-aluminum cast lamphouse, and a built-in tilting adjustment. The lenses are Lumenized, too, to bring out all the snap and sparkle of my Kodachrome slides.

And thanks a lot. I know you'll do the best you can.

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A Precision Color Densitometer —At a Home-Darkroom Price

CREATED both for color and for precise work in black-and-white . . . comparable in accuracy to densitometers in the \$100-\$500 price range . . . the new Kodak Color Densitometer, Model 1, above, offers the advantages of laboratory control not only to professional photographic studios and photoengravers, but also to serious amateur photographers—at a price of only \$50.

Secret of the instrument's accuracy is an entirely new type of optical wedge—made of a special plastic in which minute particles of graphite are suspended. The optical density of such a plastic can be controlled within extremely close limits. The wedge

itself is circular, its periphery

smoothly graduated from thick to thin so as to yield a *straight-line* change in density from 3.0 to 0.0 (0.1% transmission to 100%). Since the change is linear, dial calibrations can be spaced evenly from end to end of the reading scale, with no crowding.

Kodak Color Densitometer, Model 1—Specifications and Details

Type: Visual, direct-reading, non-electronic (no warm-up period required). Operation: On 110 to 125 volt, 50 to 60 cycle AC.

Illumination: Two independent miniature lamps, .60-amp., 5.8-volt, one beamed through test material, the other through adjustable optical wedge, meeting in the scanning head. Optical Wedge: Graphited plastic, graduated in thickness to yield linear change in density, mounted to revolve in light beam. Range: 0.0 to 3.0 (to 4.0 with neutral density filter); ample light output to han-

dle high densities. Stage: Non-glare; full-intensity spot limited to 1.25mm. for precision readings; illuminated surround to aid in selection and positioning of test area; reads to center of an 8x10 film. Readings: Direct from dial scaled in equispaced steps of density .05. Rapid zero setting.

Filters: Kodak Wratten No. 70 (red), 74 (green), and a blue, in sliding frame, with click stops. Dimensions: 9½ inches wide, 8 ½ deep, 7 ½ high.

Kodak



Conquest of "Lost Arrow"— ANSEL ADAMS

The film used for this picture... **KODAK SUPER-XX FILM**... speaks for itself. It enabled Mr. Adams to stop down to a small aperture (*f/22*) in a shot where great depth of field was desired to register a spectacular scene in all its varied detail. Use Kodak Super-XX Film for *your* unusual shots... At your Kodak dealer's. Eastman Kodak Company, Rochester 4, N.Y.

"Kodak" is a trade-mark

Kodak

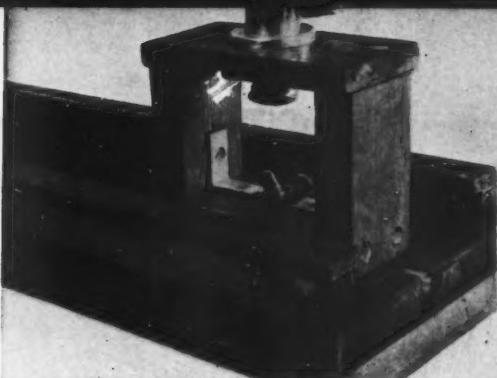
LOW ANGLE MOVIES

BY GEORGE CARLSON

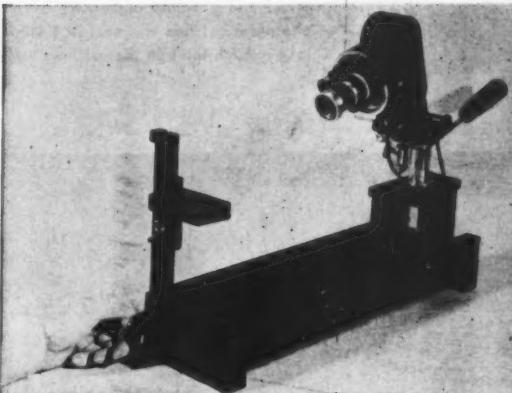
A HOMEMADE dolly makes it possible to shoot low angle movies of flowers, insects, and other small objects with the camera practically on the ground — something you can rarely do with the ordinary tripod setup.

Dimensions for such a dolly, of course, are optional. The one shown here is 18 inches long and $5\frac{1}{2}$ inches wide, and consists of two $2\frac{1}{2}$ " boards held together by two cleats, one at each end, so as to form a slot about $\frac{1}{4}$ " wide down the center. The end cleats also serve as feet for the track. The camera holder is a wooden frame, braced with two small angle irons, on a base which slides in the wooden guide rails nailed to the outside edges of the lower track board. A hole drilled in the base corresponds with the slot in the track and accommodates a $\frac{1}{4}$ " stove bolt and wing nut. The side rails prevent side sway, and a panhead on the camera support makes practically any camera position possible for unusual angle shots.

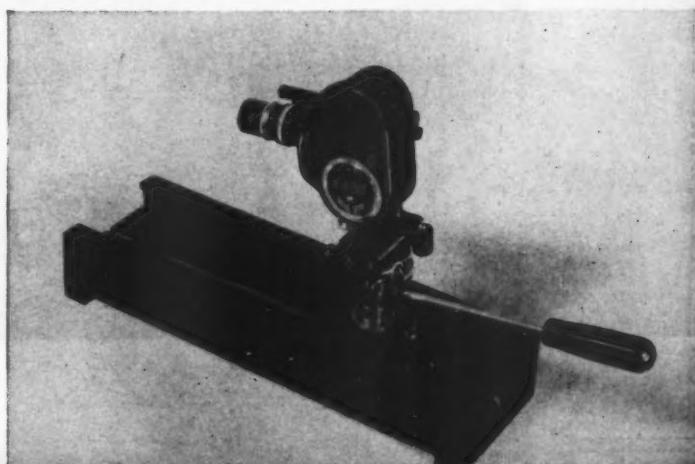
A LOW PLATFORM for the camera is a block of wood that slides between the rails. A tripod screw is sunk in the wood to support the panhead. The wingnut adjustment bolt for the track is visible just behind the panhead.



CLOSEUP of the raised camera platform which slides back and forth between the guide rails.



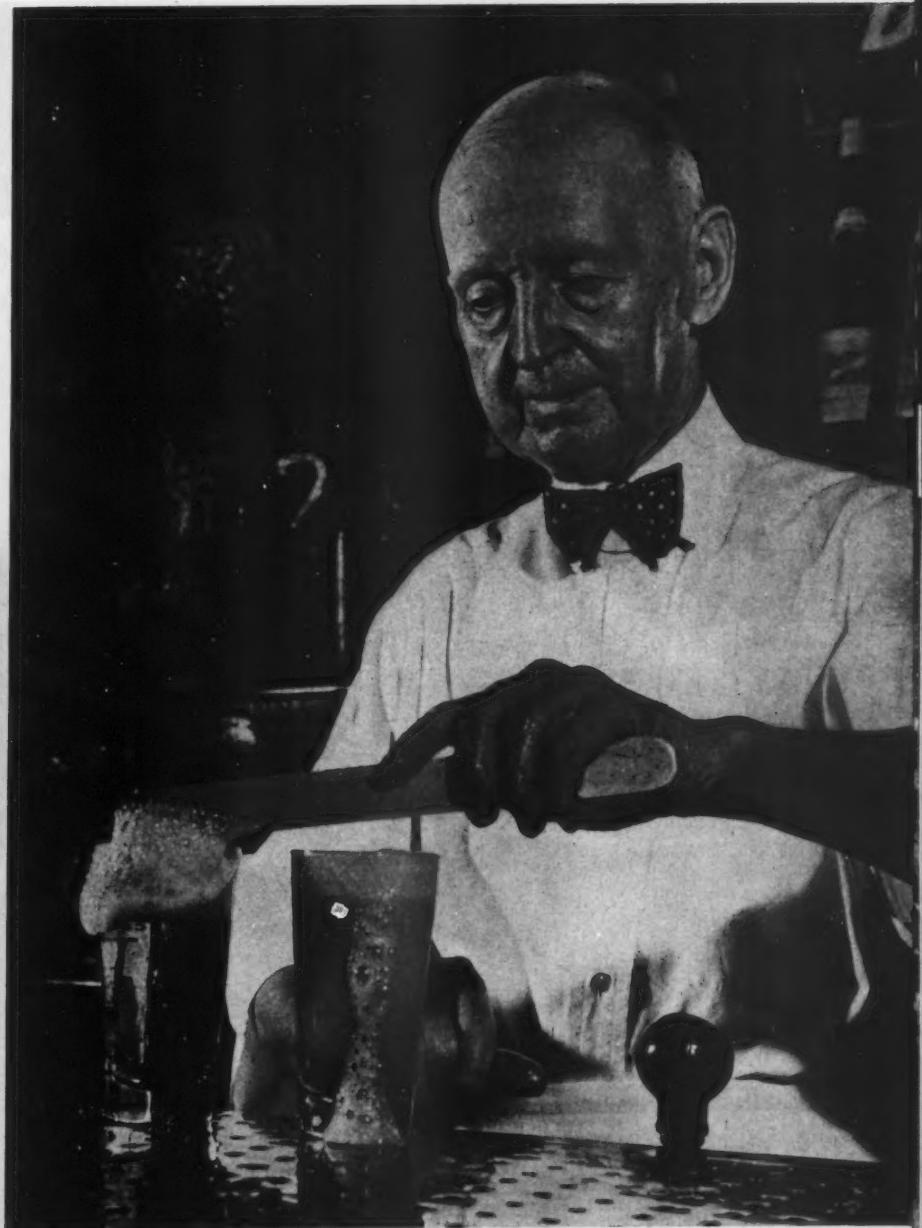
STAGE made of light wood holds small objects at adjustable heights. It can be moved back and forth between the guide rails and locked in position without disturbing the camera.



PICTURES

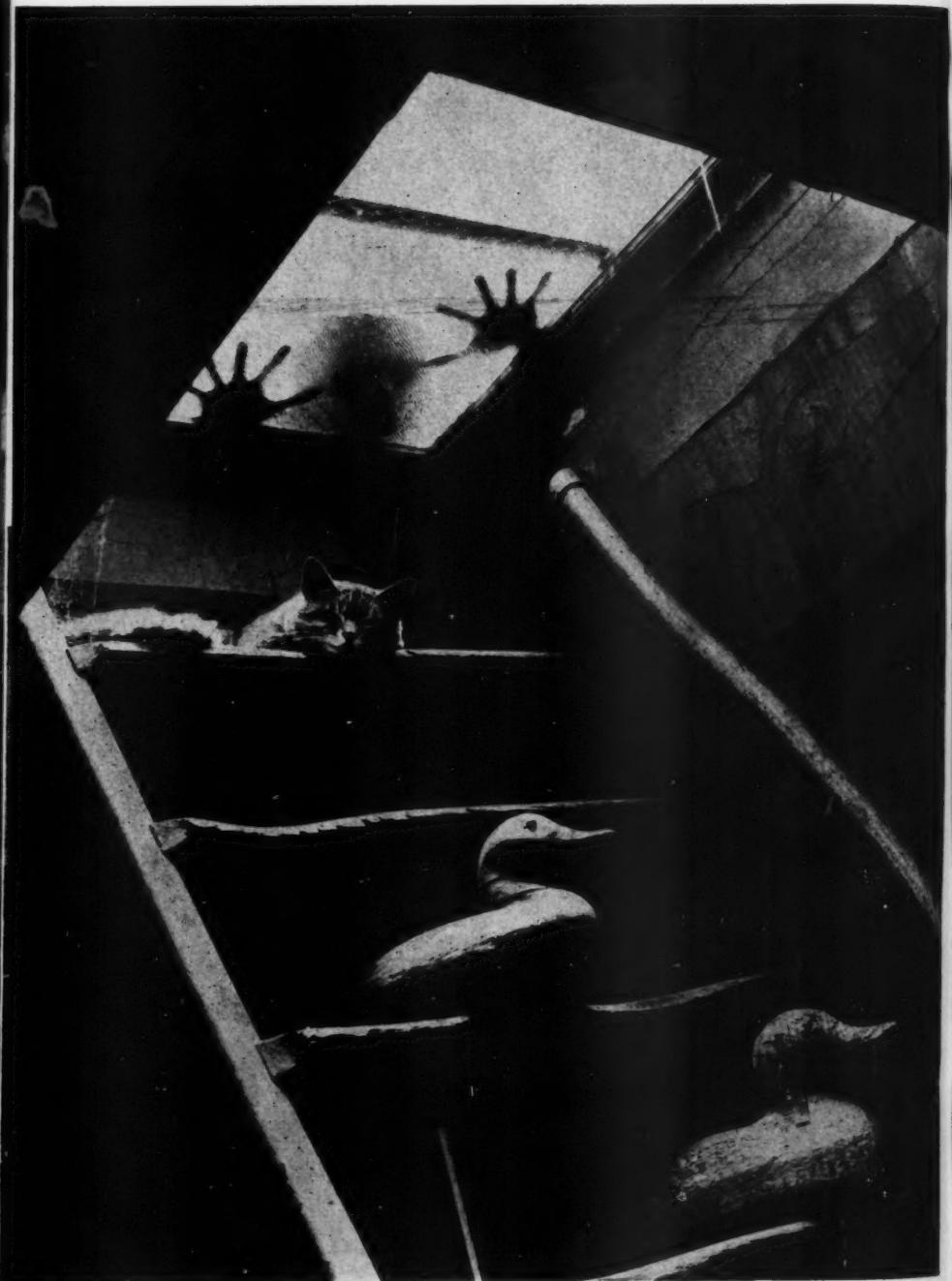
IN THE "OVER THE RHINE" section of Cincinnati, beer halls are the meeting place of the people during lunch hour. There are no menus, no desserts, no "fruit cocktail, shrimp salad or tomato juice." You just sit down and eat Today's Special; usually bratwurst, sauer kraut, and any beer you can name. There's plenty of rye bread and a pound of country butter on the table. Joe Munroe, who took both photographs, likes the one on this page most because of the horse. If you look long enough through the window, you'll discover its stripes.





SCENES FROM GRAMMER'S CAFE

JOE MUNROE



CRAIG S. SHARP

A PHOTOGRAPHER'S MIND is a wonderful thing; seeking beauty, arrangement and style where the layman, viewing the identical scene, will not narrow his vision down to a single impression.

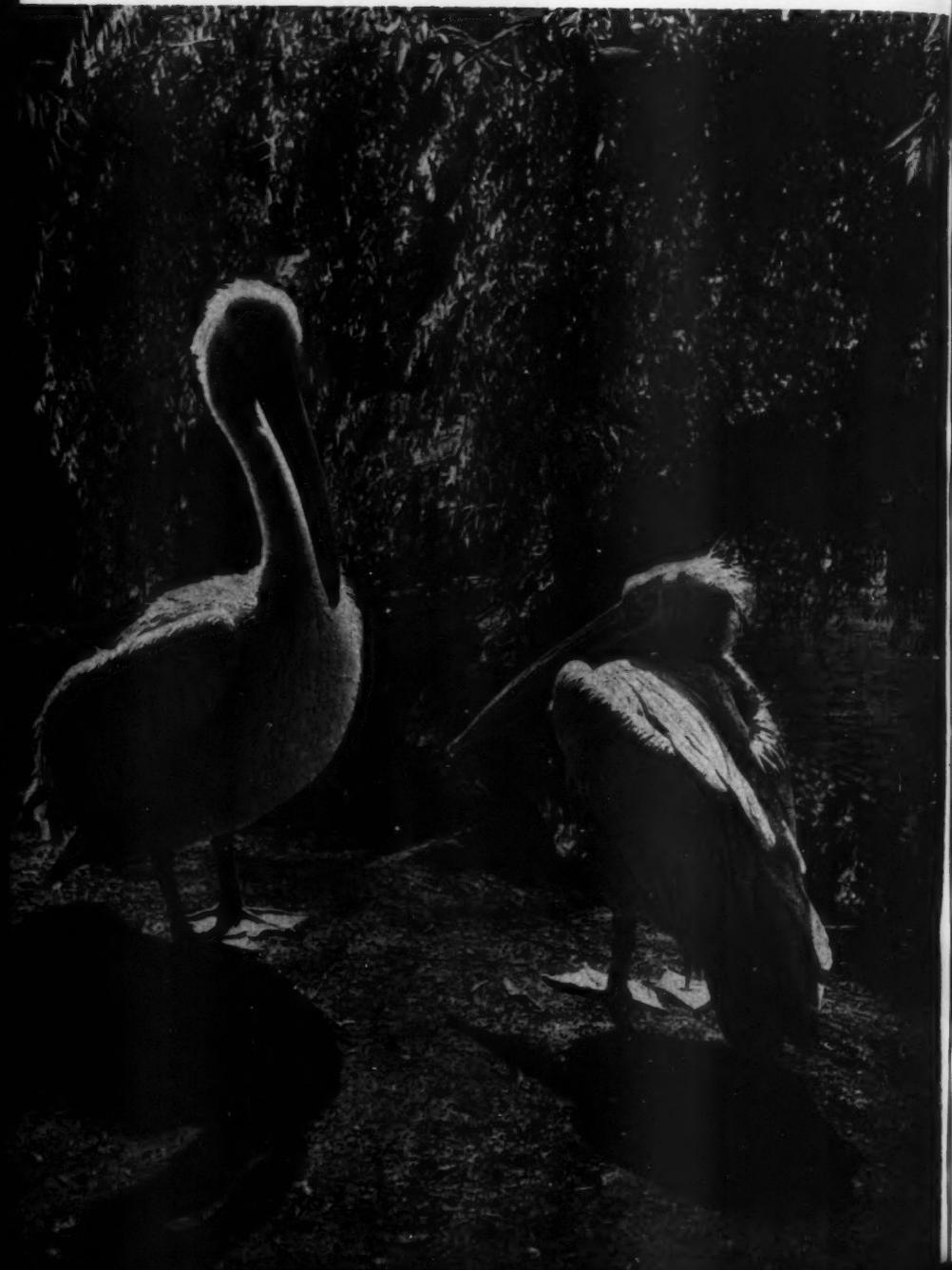
Craig Sharp, in this strange scene in a garret, with a skylight top, made an abstract of a cat, two decoys and a stranger peering in that is oddly provoking. Do you like it?

Derald Martin, on a warm spring day, did one of those pleasant, gentle figure studies that are the hope and despair of those of us who have tried the same thing and end up with a girl washing her hair and grimacing. Well, we can try it again... this coming spring.



DERALD MARTIN

D. U. RUZICKA



E. HOFER



TWO BY TWO is the way the animals walked into Noah's Ark, and no more strangely related twosomes were there than are here. The pelicans, the Mexicans and the New Yorkers each fall into a pleasant pattern against their own environment.

C. ZAPATA





M. WURST

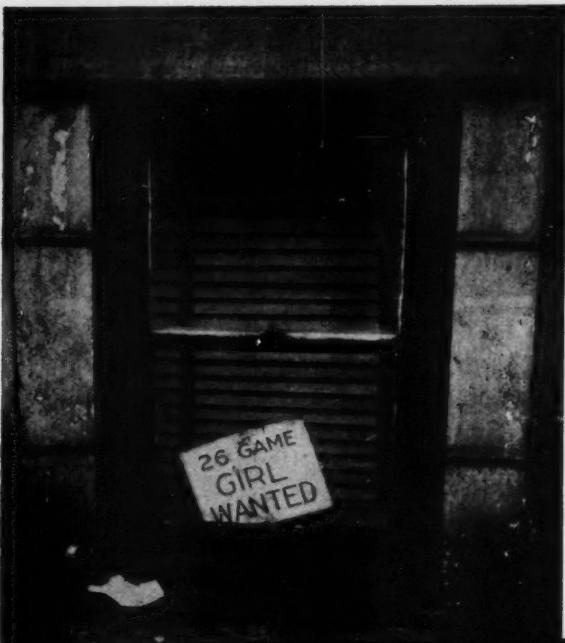


PHILLIP HALSMAN



SOL LIBSOHN

FERANC BERKO



WHAT IS a "26 Game Girl" and did she get job? That's what the Hungarian photographer wanted to know when he saw this sign in a window. Sol Libsohn's girl with the cat, by its dark background, adds a note of soberness to the picture. Dan Wimer's photograph on the opposite page part abstract, part sociological, and very much a picture of a boy playing stick ball. It's one of our favorite shots in this issue and a bonus given Mr. Weiner. We like it because the message comes directly out of the picture's background, and even without it the job stands as a triumph in balance done so well that if any one of the elements is moved the entire composition falls apart.

DAN WEINER

"Twice As Much Fun"



"Make your baby shots of
two instead of one"
says Connie Bannister,
"it doubles their appeal."

"**THIS WEEK**," the Sunday color supplement Editor told his staff, "we need a cover that everyone will like. Get me a Bannister baby; she's got thousands of 'em."

A sixty-cent cab fare and ten minutes later the art director was in Constance Bannister's 57th Street studio-apartment. Here he not only saw hundreds of pictures of babies yawning, laughing, crying, and standing on their heads, but he also watched proud mamas march their

one or two-year olds into the studio for black-and-white and color tests and cover shots.

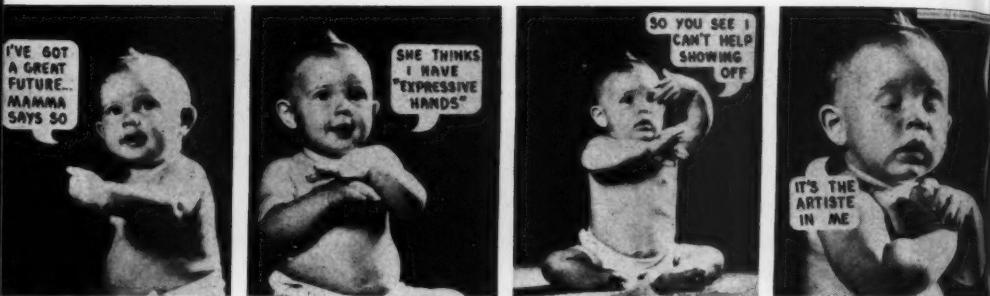
"Baby pictures are always in demand," says Miss Bannister, who talks with a soft southern drawl that she hasn't lost in the ten years she has been in New York. "I thought when I first came to New York from Chattanooga that I would shoot a file of baby pictures and then turn to something else. But I have never caught

PROPS for baby pictures can be simple. A mirror or a new toy will make a baby forget the lights and strange people about him.





BABIES talk with expressions, which is a lucky break for photographers. Here is uncompromised admiration and the coyness of the recipient in a photograph we would like to have taken. This picture was made with a $2\frac{1}{4} \times 2\frac{1}{4}$ " Ansco Reflex.



"BABY BANTERS," a syndicated feature in 50 cities was a natural development for Constance Bannister. She says, "I would often get so wrapped up in taking a picture of a baby that a whole series would develop: the cartoon strip resulted."

up; the more baby pictures I take, the more calls I have for more baby pictures. Cute and usual baby pictures speak an international language that everyone understands; they are the 'gold standard' of the photographic business."

"One thing that I have learned is that a baby picture should be 'all baby.' The simpler the background and the fewer props, the better people like them. A close shot of a baby in a pair of pants or a diaper always seems to get more 'ohs' and 'ahs' than the same child in a cute dress. And two babies are better than one—and twice as much fun to photograph. In New York I can always find baby twins; a photographer in a small town may not be quite that lucky. But the two babies don't have to be the same age; they can be a year or two apart in age. Or they can be babies from two different families. Sometimes two babies that have never seen each other will do unusually cute things to impress each other; sometimes, too, the meeting will set off a flood of tears."

"How do you get babies to make the mischievous expressions and get into such cute positions?" we asked her.

"It's simple," she replied, "I forget that I'm a grown-up and get down on the floor and act like a kid myself. You'll find that most children are mimics. If you make a funny face, the chances are they will

make a funny face back to you. That means that to get the shutter released at just the right second, you will need an electric shutter tripper. I use the release button on my flash battery case, hooked up with the flash bulbs, to release the shutter at the right instant. I have an extra long extension cord that permits me to move all around the studio. If you use flood lights, an inexpensive variation of this same idea is to get an extra long cable release; you can get them in 6 and 10 foot lengths. It isn't necessary to be constantly banging away on a roll of film in order to get a shot at the right moment if you are close enough to a child to watch the action coming up. If you are back at the camera you may not be able to see it so well. That is the reason I like to be free to move around, and be as close as possible without getting into the picture.

"Patience is an important part of getting the unusual picture. Often when the two children are placed in a position to photograph, one will try to crawl out of range of the camera lens, or maybe they will start a hair-pulling or punching contest. That's a picture, too, if they are in the field of view. To take care of this field of view problem I often make some light crayon marks on the cloth or blanket which won't show in the picture, but which give me a guide for coverage.

(Continued on page 139)

A HAIR-PULLING, or an intense preoccupation with a shiny new spoon both turn into good shots. If you look closely you'll see that the "beach" below is a carefully wrinkled blanket.





PHOTO BY
SARGE MARSH

FLASHBULBS so seldom explode that a picture of a bulb "caught in the act" is as rare as a photo of "black lightning" (See page 63, Sept. 1947 Minicam). The white streaks above were made by burning particles of hydralanium foil.

When A Flashbulb Explodes

IT'S SOMETHING unusual for a flashbulb to suddenly let go with a shower of sparks, a puff of smoke, and a bang that leaves only the metal base in the reflector socket. If it wasn't so unusual, the market would probably suffer an acute floodage of flashbulbs. Still more unusual, however, is a picture like the one above that shows what happens when a flashbulb explodes. Sargent Marsh of Cincinnati, Ohio, was covering an assignment at a penicillin plant in Lawrenceburg, Indiana, when this picture was made. Here is Marsh's explanation of what happened:

"On this particular assignment I had first lighted the subject with photofloods, then substituted flash lamps in all the

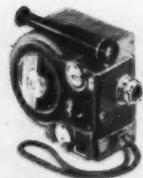
holders to provide the same balanced illumination. It was necessary to fire the series of flash lamps on a 110 volt circuit, and when the switch was closed—it happened. The bulb that burst was directly over the model's right shoulder and burning particles of hydralanium foil bounced around on her hair, clothing, and hands. Since she was in no way injured, a repeat exposure was made immediately and everything worked satisfactorily.

"The strangest part of all, I think, is the fact that except for the white streaks marking the paths of burning particles of foil, the first negative turned out to be as good in every respect as its less dramatic successor."

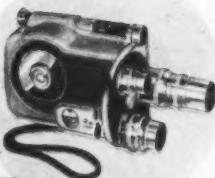
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F 2.8 lens. Incl. tax
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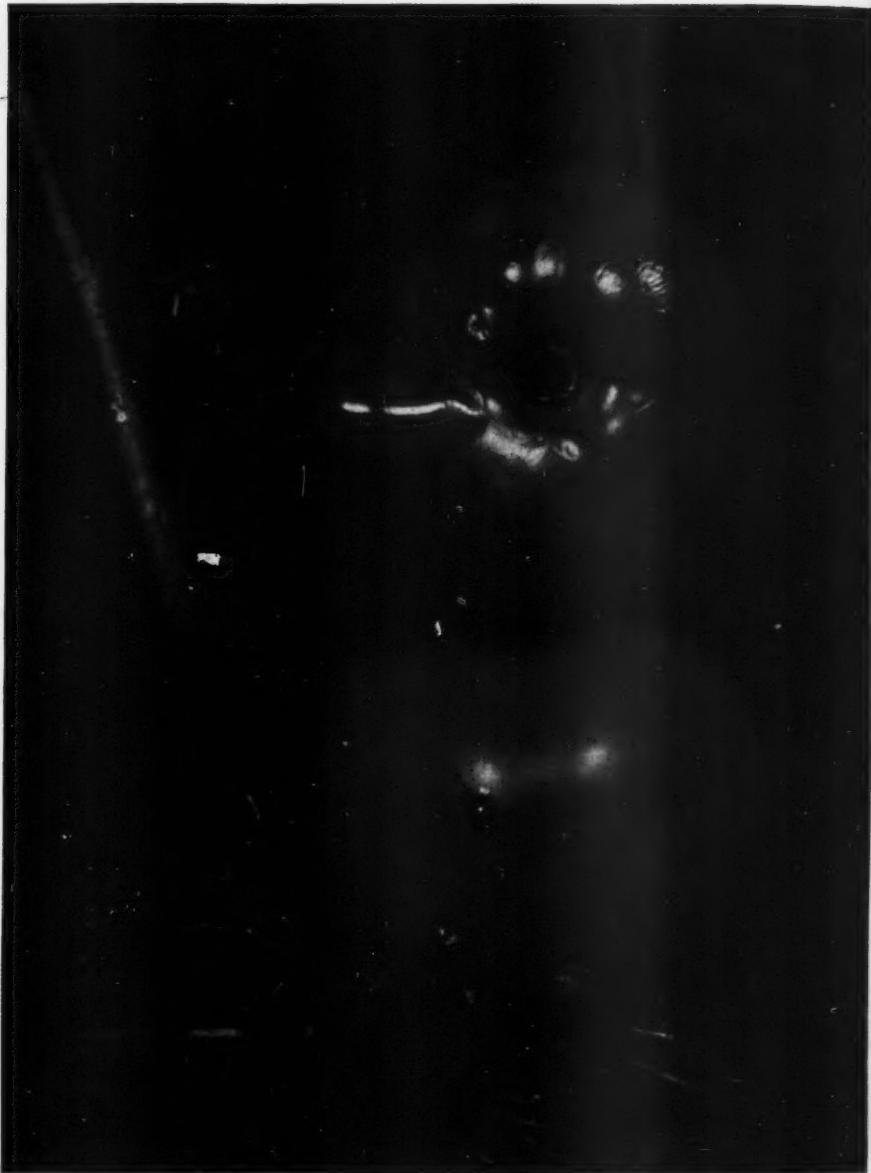
Home movies are becoming a Christmas tradition. When dinner's over, everybody adjourns to the living room for the "big show". Taking movies, too, is part of the Christmas picture. You'll want glorious full-color movies of all the joyous events . . . of those many priceless scenes the whole family will enjoy re-living again and again. So make this a Christmas they'll never forget—give a Revere! See your dealer now.

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The secret of making a tabletop look real is to shoot it from a viewpoint that matches its scale. In the above Kodachrome, John Vandell gave realistic scale to a bird-like image by photographing two tomatoes from groundlevel.

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A New Approach To Tabletop Photography

BY RUS ARNOLD

THE ARCHITECTS had done a beautiful job in building a high-gabled model house complete with lawn and shrubbery, and pieced together with meticulous detail. The house stood on a desk in the insurance company's advertising office, and the woman who had called me in to photograph it showed me pictures other photographers had made according to her specifications for use in fire-insurance educational material.

"We have our houses photographed from a high angle with a spotlight to give the effect of sunlight," she explained. "You see, we want the houses to look real. We would prefer to use real houses if we could, but it's impossible to find homes that show all the specifications we want to advise people to build into their houses."

Having learned the wisdom of shooting to specifications long ago, I rigged up a

spotlight to simulate sunlight and made a high-angle shot of the house. But instead of putting the camera away when I was finished, I lowered it on the tripod until the lens was level with the middle of the first-story windows on the model.

"How does this look to you?" I asked, pointing to the ground glass on the back



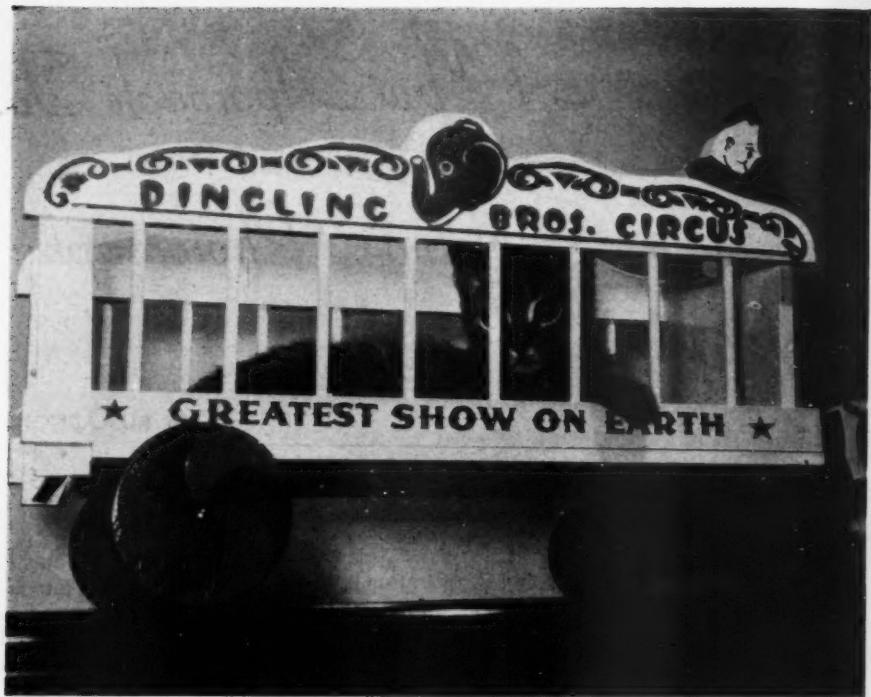
IF YOU had a choice of seats from which to watch two ballet dancers on a stage, you would probably sit up front in the orchestra. Your viewpoint would be almost on stage-floor level, and the principal lighting would be from spotlights high in the galleries. You have only to duplicate this viewpoint and lighting in a tabletop setup to give your miniature subjects a touch of realism. Photo Rus Arnold.

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TABLETOPS needn't always consist of inanimate subjects. Get a pet into your tabletop situation and the resulting picture's interest-appeal is bound to zoom. Clever use of a lowered camera-angle gives realistic scale to this antonym of feline ferocity. A little more realistic foreground and background might have made the picture still more striking. Photo by Charles T. Haacher.

of my 4x5 Graphic View camera.

The woman craned her neck to see the picture right side up. Then she stood on a chair and looked at it from the original high viewpoint. Finally she studied it through the ground glass again.

"It's amazing," she said at last. "From the low angle, the house looks twice as real!"

No one had thought to point out to her before that the first key to making any subject look real is to photograph it from a normal eye-level viewpoint. How high this viewpoint may be in feet or inches depends entirely upon the scale of the subject being photographed.

Consider the house you live in, for instance. You are used to looking at your house from a point of view approximately

5' 7" above the ground. This, then, is the correct height for making a realistic picture of the house. If you shoot from ground level you get a worm's-eye view, which, although it may be interesting, is bound to lack naturalness. If you photograph your house from a height of 100 feet, on the other hand, you get a bird's-eye view that is different from your own.

Similarly, the correct viewpoint for photographing a model house realistically is not your normal eye-level of 5' 7", but the eye-level of an imaginary person about to walk into the house. You can judge imaginary eye-levels by the scale of windows, doorways, and miniature props in most tabletop setups. Once you locate the imaginary eye-level and place your camera lens at that height, you are sure of

a realistic viewpoint whether the subject is a model house, a toy train, or a piece of statuary.

While viewpoint is important, it is only part of the picture. Lighting is also important and must be kept "in scale" for the picture as a whole. In photographing the house, I used a spotlight at the left rear to throw long "afternoon" shadows on the side of the house, and a soft flood-light near the camera to illuminate shadow detail. Had a second strong spotlight been used at the right, criss-crossing double-shadows would have spoiled the reality of the picture by making it appear that there were two "suns" in the sky.

The biggest lighting hazard in tabletops is the use of too many lights. One light, badly placed, can nullify the good work of two lights carefully placed. To avoid this, I suggest that you experiment with and study the effect of your first key light thoroughly before adding a second light to your tabletop setups. Oftentimes you will decide that one light, or perhaps a single light and a cardboard reflector, are all you need. If you do add another light, make sure that it complements rather than contradicts what the first light has to say about the time of day and mood of the picture. And when you have the minimum number of lights that express what you want to say in the picture—stop right there; don't add more.

There are times, of course, when eye-level realism isn't desirable in a tabletop. You want to make a toy look like a toy, or a scale model appear as it actually looks to the eye. In this case, shoot down on your subjects. Or if you want to emphasize the size, shape, or craftsmanship of a subject, introduce a person, hand, or some other recognizable object into the picture for scale comparison. But for the impact of reality in your tabletops, for the moments when you want to put the breath of life into a tabletop set-up, bend down until your eye can sprout imaginary legs and walk straight into the picture. With your camera lens at this level, the illusion of reality is in the bag.

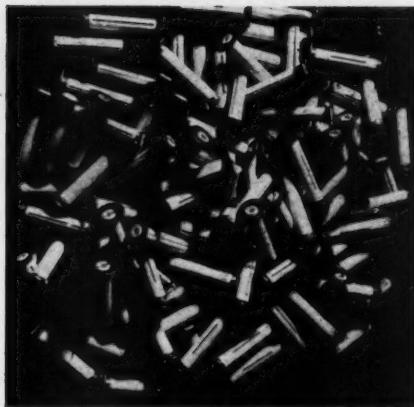


VIEWPOINT makes the difference. To make a model house look real (above), the camera lens was placed at the head-height of an imaginary person about to enter the house.



SHOOTING down on the house results in an aerial view (above). Once there is a person in the picture you give scale and show the house as it really is—a miniature model. Rus Arnold Photos.





F.P.G. Photo.

Many a roll of film turns out to be less than perfect. Here's a guide for using films.

WHAT FILM SHOULD I USE?

By ANTON SOUCHI

A COUPLE OF YEARS ago we used to stand in line for a roll of film. It was precious stuff. And we valued it because it was hard to get. But now that film is relatively easy to come by, how about giving it a brief second thought—just a hint of respect—for what it is?

Film is far from the easiest stuff in the world to make. As a matter of fact, making film is finicky business. It takes a tremendous lot of precise machinery, tons of fastidiously refined materials, and generations of accumulated know-how. Yet we use it very casually because we're that way about all of our modern materials. It's downright unreasonable, for instance, to expect us to pause and think admiringly of Mr. Bell's long struggles every time we pick up a phone. Life's too short for contemplation of that sort. But sometimes when you pull a really swell negative out of the soup, temper your own justifiable pride in your achievement with the thought that someone went to an awful lot of trouble to make that film so that it could produce for you the

kind of negative you wanted.

Back about the turn of the century there were still many people who made their negative materials the hard way. To get a good plate ready to use they had to indulge in seances involving alchemy, black magic, and legerdemain. Being an acrobat also helped. But now you pick up a roll or two of film at the corner and go on your merry way, confident that the film will perform according to fine-drawn specifications.

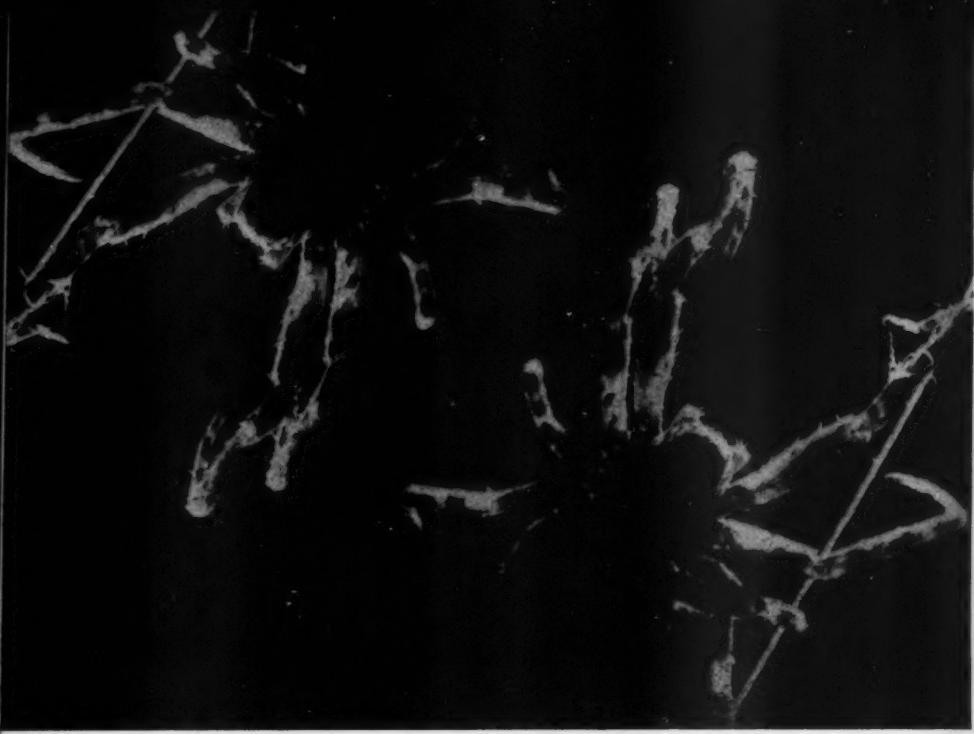
What is film, anyway? It's a thin sheet of transparent material coated with a light-sensitive emulsion. That's the essence of it. But, before we start throwing together a batch for next week-end's camera outing, let's pin a few things down. What kind of "transparent material"? Glass, celluloid, cellophane, or a novice's poker-face? And, sensitive to what kind of light? Blue light, white light, red light, infra-red light, ultra-violet light? Have to know those things, you know, before we can get started. And how thick should that emulsion be? How



ANDRE DE DIENES likes to use panchromatic film of medium speed for his shots where flesh tones are involved. This 4x5 Graflex photo was made without a filter and gives good sky tone.

flexible? How stable, under all conditions of wetness and dryness? Should there be something on the back of the base? Fast film or slow?

Today's film support is either "acetate" or "nitrate"; that is to say, it is made from either cellulose acetate or cellulose nitrate. Cotton is treated with either acetic or ni-



HARVEY CROZE used high speed panchromatic film for this extreme close shot of two spiders for two reasons. First, he wanted a true color rendition, in greys, of the spiders. Second, there was some movement of the web in the early morning breeze, which he wanted to stop.

tric acid and then dissolved in organic solvents. The result is a thick, clear syrup—"dope" is its name. And don't go smoking cigarettes anywhere near it. To turn the dope into film support it is fed very evenly onto the polished surfaces of tremendous cylinders, some 20 feet in diameter. As the cylinders turn, the dope is freed of its solvents and becomes a thin, pliable, continuous sheet or ribbon. Eventually, it is ready to serve as film support; roll film and film packs require a thin support, while miniature films, motion picture films and sheet film need heavier support.

Now for the light-sensitive emulsion. The essential ingredient is something that reacts very specifically to light; silver, properly treated, fills the bill very well, especially when it is extremely refined silver which has been dissolved in nitric acid, from which crystals of silver nitrate

eventually are obtained. These are washed and purified.

Along about this stage in the game the chefs who concoct film have something coming up on the second burner . . . gelatin. It's very aristocratic gelatin; looks down its nose at the stuff you mix with oranges and bananas and call dessert. Anyway, this gelatin is warmed up until it goes syrupy and then as the procedure goes into the dark, the silver nitrate and some potassium bromide are added. The silver bromide crystals now formed within the embrace of the gelatin are extremely sensitive to light. The potassium and nitrate, released from their former pairings, join up as potassium nitrate and are promptly washed out. The silver bromide suspended in the gelatin is the emulsion, the working part of what becomes, eventually, film.

Transfer of the emulsion to the film

SUBJECT MATTER	FILM TYPES								
	ORTHOCROMATIC				PANCHROMATIC				OTHER FILMS
	S	M	F	VF	S	M	F	VF	
Recommended first, second and third film choices for photographing specific subjects.									
Landscapes—Bright		1	2			3			
Landscapes—Dull		2	1	3					
Landscapes—Snow						1	2	3	
Landscapes—Distant									Infra-red to penetrate haze
Marines		2				1	3		
Still Life		3				1	2		
Figure Work (Nudes)		3				1	2		
Candid			3				2	1	
Architecture—Indoors						3	1	2	
Architecture—Outdoors					3	1	2		
Portraits—Women						2	1	3	
Portraits—Children			2				3	1	
Portraits—Men	3	1	2						
Pets			3			1	2		
Night Photography						1	2	3	
Simulated Night Photography									Infra-red and red filter
Action—Indoors			2				3	1	
Action—Outdoors			2				3	1	
Copies—Halftone Color					1	2	3		
Copies—Halftone, B & W	2				3				Commercial, I
Copies—Line Color	3				2				Process Pan, I
Copies—Line, B & W	2								Process, I

KEY

Film types in the above chart are graded as first, second, or third choices according to their desirability for use with specific subject matter.

Speed classifications are based upon Weston ratings, and are abbreviated as follows:

S—Slow Weston speed less than 24

M—Medium Weston speed rating 24 to 32

F—Fast Weston speed rating 32 to 64

VF—Very Fast Weston speed rating 64 to 100 or more

support is another tricky business, which has to be controlled within very fine limits. (If you really want fun, consider putting *three* emulsions on one support, each emulsion has to be so uniformly fine that all three combined make an emulsion of no more than average thickness. That's what you'd do in making a typical modern color film.) But, somehow, it gets done, and the film goes looping off to dry and to be stored.

Ordinary, every-day, common-or-drug-store film is five-layer affair. There's (1) a protective top coat, (2) the emulsion, (3) a stubbing (which helps the emulsion to adhere to the support), (4) the support itself and, finally, (5) the anti-halation backing. On a perfectly unemotional, mechanical basis, film is really quite an achievement.

But when you start exploring the dynamics, the potentials, of modern film,

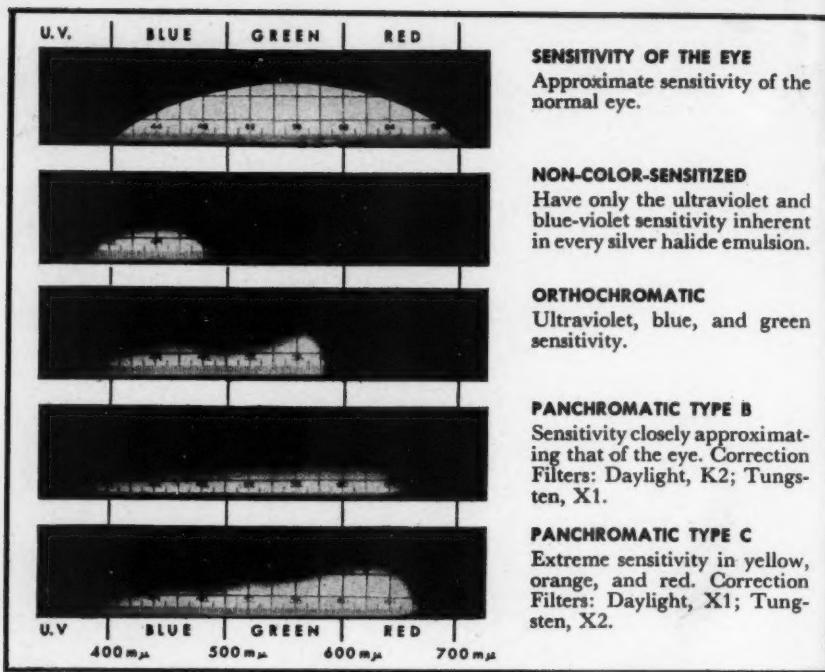
FOR SPEEDLIGHT pictures like this one by Scotty Kilpatrick of the Detroit News from Strobo-Research the press boys like to use a medium speed pan or a high blue sensitive film like Isopan.



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IN THE EARLY EVENING Hans Knopf of Pix made this impressive New York street scene on fast panec film. "I wanted to be ready for any shot that turned up in the half-light of this fluid period in the day's activity. The signs and lights are plainly hung for those who want to read them."



Sensitivity wedges courtesy of Kodak Data Book, "Films".

FILM does not "read" colors the way the human eye sees them. In translating the color you see to greys, pan film does the best job.

you run into *something*. For the chemists, the physicists, the handy-men-about-the-lab have contrived to make emulsions do some wondrous things. You and I might be willing to call it a day if we had managed to turn out a batch of simple film of the "chrome" type—good, reliable, ortho film. But not those lads. They've discovered how to make films of various degrees of speed or sensitivity; they've latched onto methods by which they can render a film sensitive to any color of light or combinations thereof; with one hand they'll deal you out a formula for film sensitive to ultra-violet and, with the other, one for infra-red—the two "colors"

(Continued on page 108)

FOR INDOOR SHOTS, in which the problem is to render the soft flesh tones faithfully, ortho film is preferred by many photographers.

— Photo by Andre De Dienes



Eve

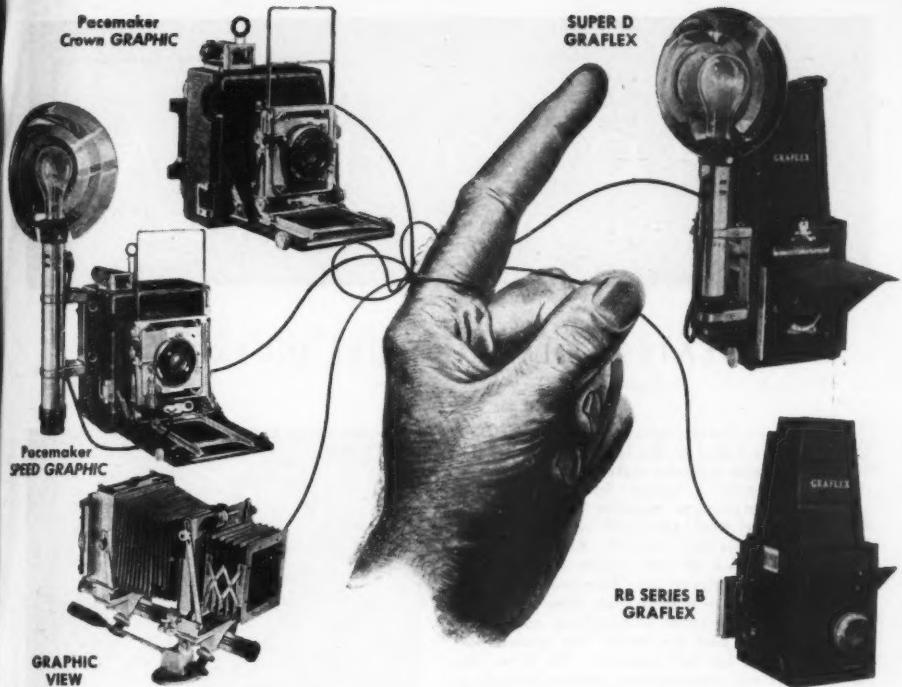
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PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

LATEST FILM EXPOSURE INDEXES

The exposure indexes given in this Photo Data Clip Sheet are based on the latest published data. In 1946 film and exposure meter manufacturers in the U.S. adopted a system for evaluating the speeds of amateur type negative black and white films which had been approved by the American Standards Association (A.S.A.). Ratings for different films based on this system are known as A.S.A. Exposure Index values. Exposure indexes are numbers assigned to photographic films and plates to aid the photographer in obtaining correct exposure. In the past the term "film speed" was sometimes used for such numbers. The term "film speed" does not consider the exposure latitude of the film, practical development conditions, the type of exposure meter concerned, or the technique of meter use. "Film speed" refers more properly to the inherent sensitivity of the film, since it is a laboratory concept related to the minimum film exposure index, on the other hand, considers all picture-taking factors.

Prior to 1946 most manufacturers of films and exposure meters used a different system for evaluating film speeds. For example, the manufacturer of Weston exposure meters published film speed ratings which differed from those published by the General Electric Company for use with the G.E. exposure meter. Since 1946 most exposure meters have been equipped with scales calibrated in terms of Exposure Index values.

Since many old meters are still in use, the former Weston and G.E. film speed ratings are listed here in addition to the new Exposure Index values. Inasmuch as the film speed ratings based on the three systems differ, as a rule the user of an exposure meter should ascertain which system was used for calibration of his meter and then use the published values as a guide for determining the proper exposure.

OLDER TYPE meters all use the reflected light principle. Some new meters use the "incident light" system. Be sure that the manufacturer's instructions are checked and followed.



Manufacture
name of
Ansco:
Plena
Super
Super

Eastman K
Verich
Plus-X
Super
Super

Gevaert:
Super
Ultra
Minip

Ansco:
Super
Ultra
Minip

Dupont:
Super
Super
Micro
Safety
Fine-

Eastman I
Panav
Plus X
Super
Infrac

Gevaert:
Micro

Ansco:
Com
Super
Triple
Super
Isop
Triple
Super
Proce
Com

Minicam
PHOTO DATA
 CLIP SHEET FOR PERMANENT REFERENCE

BLACK AND WHITE ROLL FILMS AND FILM PACKS

Manufacturer and name of film	A.S.A. Exposure Index		Weston		General Electric	
	D.	T.	D.	T.	D.	T.
AnSCO:						
Plenachrome	50	25	50	32	64	32
Supreme	50	32	50	32	64	48
Superpan Press	125	80	100	64	125	100
Eastman Kodak:						
Verichrome	50	25	50	32	60	30
Plus-X Panchromatic	50	40	50	32	60	36
Super XX Panchromatic	100	80	100	64	120	100
Super Ortho Press	100	50	100	32	120	60
Gevaert:						
Superchrome	25	12	24	8	30	15
Panchromosa	64	40	50	32	100	64

BLACK AND WHITE 35MM MINIATURE CAMERA FILMS

AnSCO:	50	32	50	32	64	48
Supreme	100	64	100	64	125	100
Ultra Speed		5*		5*		
Minipan						
Dupont:						
Superior 2	50	32	50	32	60	36
Superior 3	100	64	100	64	120	75
Microcopy		5*		2.5		—
Safety Positive		5*	10	2.5		—
Fine-Grain Safety		1*	6	3		1
Eastman Kodak:						
Panatomic-X	25	20	24	16	30	18
Plus X Panchromatic	50	40	50	32	60	36
Super XX Panchromatic	100	80	100	64	120	75
Infrared (with No. 25 filter)		8		6		9

Gevaert:	24	16	24	16	30	18
Micrograin	80	50	80	50	96	64

BLACK AND WHITE SHEET FILMS						
Commercial Ortho	25	12	12	.8	16	12
Super Sensitive Plenachrome	50	25	50	32	64	32
Triple S Ortho	125	64	100	64	125	100
Superpan Portrait	50	32	50	32	32	24
Isopan	50	32	50	32	125	100
Triple S Pan	200	160	200	125	250	200
Superpan Press	125	80	100	64	125	100
Process		8*	12*	4*	16*	8*
Commercial	25	6	12	4	16	6

*Reading taken with exposure meter from white card at position of subject.

Minicam
PHOTO DATA
 CLIP SHEET FOR PERMANENT REFERENCE

BLACK AND WHITE SHEET FILMS

Defender:

Commercial	16	5	12	4	20	6
Process Ortho	8	4	6	3	10	5
Portrait	32	10	24	8	40	12
Pentagon	32	20	24	16	40	24
X-F Ortho	64	20	50	16	100	32
Ortho 7	125	46	100	50	160	80
Process Pan	16	10	12	8	20	12
Fine-Grain Pan	32	20	24	16	40	24
X-F Pan	64	40	50	32	100	64
Arrow Pan	125	80	100	64	160	100

Eastman Kodak:

Super Panchromatic Sports Type	250	200	200	160	300	250
Tri-X Panchromatic	200	160	200	125	250	200
Super Panchromatic Press Type B	125	100	100	64	150	120
Ortho X	125	64	100	64	150	75
Super Ortho Press	100	50	100	32	120	60
Super XX Panchromatic	100	80	100	64	120	75
Portrait Panchromatic	50	32	50	32	60	36
Super Speed Ortho Portrait	50	25	50	16	60	30
Panatomic X	32	25	24	16	36	24
Commercial Ortho	32	10	24	8	36	12
Commercial (Matte)	25	6	24	4	30	30
Infrared (With No. 25 filter)		8		6		9

Gevaert:

Ultra Panchromatic	50	32	50	32	60	36
Superchrome	25	12	50	32	30	15

COLOR FILMS—ROLL FILM

AnSCO:

AnSCO Color Reversible						
Daylight	12	—	8	—	12	—
Tungsten	—	12	—	12	—	16

Dufay Chromex, Ltd.:

Dufaycolor						
Daylight (no filter)	—	—	8	—	—	—
Photoflood or photoflash (3R filter)	—	—	—	3	—	—
Mazda (4R filter)	—	—	—	2	—	—

Eastman Kodak:

Ektachrome						
Daylight	8	—	6	—	10	—
Kodacolor						
Daylight	25	—	20	—	32	—

Minidom

PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

COLOR FILMS—35MM FILMS FOR MINIATURE CAMERAS

AnSCO:

AnSCO Color Reversible

Daylight	12	—	8	—	12	—
Tungsten	—	12	—	12	—	16

Eastman Kodak:

Kodachrome

Daylight	10	4*	8	3*	12	5*
Type A	10**	16	8**	12	12**	20

*With Kodachrome filter for photoflood

**With Kodachrome Type A filter

COLOR FILMS—SHEET FILMS

AnSCO:

AnSCO Color Reversible

Daylight	10	—	8	—	12	—
Tungsten	—	10	—	12	—	16

Dufay Chromex, Ltd.:

Dufaycolor Daylight Type

{10 Filter}	8	—	6	—	10	—
{30 Filter} in photoflood	—	4	—	3	—	4.5
{4D Filter} in Mazda	—	2.5	—	2	—	3

Photoflood Type

{1 PF Filter}	5	—	4	—	—	—
{3 PF Filter} in photoflood	—	5	—	4	—	—
{4 PF Filter} in Mazda	—	2.5	—	2	—	3

Eastman Kodak:

Ektachrome

Daylight	8	—	6	—	10	—
Type "B"	6*	10	5*	8	8*	12

*With 85-B Kodak Wratten filter

Kodachrome

Daylight	8	—	6	—	10	—
Type "B"	6*	10	5*	8	8*	12

*With 85-B Kodak Wratten filter

Mimicam
PHOTO DATA
 CLIP SHEET FOR PERMANENT REFERENCE

BLACK AND WHITE 16MM AND 8MM MOTION PICTURE FILMS

Ansco:

Triple S Pan Reversible	100	80	100	64	120	75
Hypan Reversible	40	32	32	24	36	30
Supreme Negative	50	32	64	40	60	36
Twin-8 Triple S Pan Reversible	100	80	100	64	120	75
Twin-8 Hypan Reversible	40	32	—	—	—	—

*Reading taken with exposure meter from white card
at position of subject.

DuPont:

Superior 2 (Type 301)	64	40	50	32	75	48
Type 312 Panchromatic	40	24	32	20	48	30
Type 324 "Telefilm" Reversible	40	24	32	20	48	30
Safety Positive (Type 600A)	—	5*	—	2*	—	—

*Reading taken with exposure meter from white card
at position of subject.

Eastman Kodak: (Reversal films)

Cine-Kodak Super XX	100	80	100	80	120	100
Cine-Kodak Super X	40	32	32	24	48	36
Cine-Kodak Eight Super X Panchromatic	40	32	32	24	48	36
Cine-Kodak Eight Panchromatic	10	8	8	6	12	9

(16mm Negative & Positive Films)

Negative Panchromatic Safety, Type 5240 ..	32	20	32	24	36	24
Super XX Negative Panchromatic Safety, Type 5242	125	80	64	48	150	100

16MM AND 8MM COLOR MOTION PICTURE FILMS

Ansco:

(16mm size only) Ansco Color Reversible

Daylight	10	—	8	—	12	—
Tungsten	—	12	—	12	—	15

**Eastman Kodak:
Kodachrome**

8 and 16mm daylight	10	4*	8	3*	12	4.5*
8 and 16mm Type A	10**	16	8**	12	12**	18

*With Kodachrome filter for photoflood

**With Kodachrome Type A filter



It's a family affair!

DAD, justly proud of his new movie projector, is pleased to see a familiar name on the projection lamps he also received Christmas morning. He knows Sylvania quality because every radio tube in his set is a Sylvania tube . . . made under the same exacting standards. He *knows* he can depend on those new *Sylvania PROJECTION LAMPS*!

MOTHER has a new movie camera this fine day! Now she can take "live" pictures of her family and friends . . . even in the house, and at night! To her, too, the name Sylvania is a familiar one. For who else buys those bright Sylvania electric light bulbs that fill every socket in the house? Mother *knows* that *Sylvania SUPERFLOOD LAMPS* will serve her well when she takes those home movies!

JUNIOR can't wait to click his new flash camera! He, too, will be using a well-known Sylvania product. Mother and Dad made sure to get him the "First in Flash" —*SUPERFLASH BULBS*—so that he'd get fine pictures . . . the greatest enjoyment from his new camera.

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BOOK REVIEWS

EVERETT A. HOUGHTON

All the books reviewed in this column are obtainable from the Book Department, Minicam Photography, 22 East Twelfth Street, Cincinnati 10, Ohio postpaid, at the prices indicated.

GUIDE TO PHOTOGRAPHIC CONTROL

By Townsend Godsey

Duell, Sloan & Pearce, \$4.00

TOWNSEND GODSEY, author of the well received *Free Lance Photography* and now Director of Photography at Stephens College in Missouri, has gained new laurels for himself in his latest book. Well written, handsomely illustrated, and interesting all the way through, it is a work to which the serious amateur can turn with the expectation of a maximum of profit.

If there is any quarrel to be had with the volume, perhaps it is in the title. This is not an advanced thesis on the various control processes, as one might expect. It is, rather, a logically developed step-by-step demonstration of how high quality prints may be developed, from the conception of the idea to the finished print. By "photographic control" the author means the methods, by which the photographer determines the end result; first, in the selection of subject; second, in snapping the picture; third, in processing the negative; and fourth, in developing the print.

Thus the book naturally falls into four divisions. The first section, and perhaps to many the most interesting, deals with control through idea and discusses the different ways, by which ideas may be conceived, developed, and expressed photographically. The second section, dealing with control in taking the picture, shows how the various possibilities in selection of film, lens, camera position, exposure, and lighting affect the finished picture. The third part, called "Control When Processing the Negative," is devoted to an analysis of various methods of development and offers simplified yet very helpful information on intensification, reduction, dyeing, and retouching. Formulas are included. And the final division, probably the most useful to most amateurs, explains the almost countless means of control in the hands of the technician as he projects the image on the sensitized paper.

It has been a long time since a book has appeared which so admirably fits the needs of the amateur taking a serious interest in photography. There are few omissions of the essential, and fewer still inclusions of the non-essential. And the writer's repeated emphasis on the role of the human mind in the photographic process is all to the good.

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Duaflex (2 1/4" x 2 1/4"). The new reflex type box camera, complete with shield and neck strap	13.49
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Kodak Flash Bantam, coated F4.5 lens, Synchro shutter. "The most compact of the minicatures." Ideal for color	57.72
Kodak 35, coated F3.5 lens, Flash Kodamatic shutter, coupled range finder	86.58
Kodak Twin lens Reflex 2 1/4" x 2 1/4", coated F3.5 lens, Flash Kodamatic shutter complete with Eveready case	137.92
Six-20 Kodak Vigilant Jr. (2 1/4" x 3 1/4") Fixed Focus folding camera	20.20
Six-20 Kodak Tourist, F8.8 lens, Flash Diomatic shutter	42.14
Six-20 Kodak Tourist, F6.3 lens, Flash Diomatic shutter	53.88
Six-20 Kodak Tourist, F4.5 coated lens, Flash Kodamatic shutter	71.00
Kodak Medalist II, Ektar F3.5 coated lens, Flash Supermatic shutter, leather field case	312.50

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CAMERA CLUB NEWS AND IDEAS

The NORTH SHORE CAMERA CLUB of Massachusetts has an excellent statement of policy in their latest bulletin which seems well worth passing on:

"As you have noticed by now, the first page of our bulletin lists the names, addresses, and phone numbers of our officers. This is your club. If you are a beginner and have a problem, a call to one of the officers will probably straighten it out, or he will be able to refer you to someone in the club who can help you. Beginners should feel free to bring their negatives and prints with them for private consultation. Consult any member of the Board and they will answer your questions and give you helpful suggestions. In some cases they may be able to make a trip to your home, or else make a date when you could visit them for an actual working demonstration."

CANDID SHOTS

The *Projector* of the Chicago Color Camera Club announces the awarding of the Vanden Trophy to member Martha E. Park for her slide-of-the-year, "Stormy Morning." Runner-up was the much published "Apothecary's Glass" by Philip Kephart. The same publication reports a new technique in slide judging. The PHOTOCROME CLUB of Salt Lake City sent the 77 slides of their annual color contest to Karl Baumgaertel by mail. Karl viewed them at his home, selected the winners, and put their names in a sealed envelope which was opened at the club's big yearly dinner. Good idea!

Out in California, as if you didn't know, they believe in doing things in a big way. Labor Day week-end the OAKLAND CAMERA CLUB, the EL CAMINO REAL CC of Los Angeles, and the CARMEL CC took over a resort hotel at picturesque Asilomar and spent the whole darned vacation together just having themselves a time and shooting up film. And in June the Bay Area clubs, plus those of Vallejo, Napa, Sacramento, and Woodland, spent a couple of days together at the Placerville Centennial. It's inter-club activities like these that keep camera clubs on their toes!

Finally a few shooting subjects gleaned from the many club bulletins received: The GREEN BRIAR HONORABLE MENTION of Chicago suggests "Texture." The Joliet, Ill., *View-finder*, adds "Bridges." The KALAMAZOO (Mich.) CC set up "Abstraction" as its October project. And the column's editor winds it all up with one of his pets—"Moods." This can be a portrait, a landscape, a seascape, anything evoking a definite response on the part of the observer.

The most daring camera comparison test ever made!

Can you tell

Which picture was taken with a CLARUS?



The two pictures shown above are unmatched photographs made under identical conditions* with two different cameras! One was taken with a famous imported \$400 camera. The other was made with a regular sleek CLARUS camera that you can buy for \$116.50. Can you tell which picture is which? Leading photographic experts couldn't detect the difference.

FEATURES	IMPORTED \$400 CAMERA	CLARUS
Built-in Coupled Range-finder	✓	✓
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Shutter speed as 1/1000 Sec.	✓	✓
Up to 24 Exposures on 1 Roll of Film	✓	✓
Compact, Lightweight	✓	✓
Double Exposure Selectable	✓	✓
All Controls on Top of Camera for Easy Operation		✓
Interchangeable Lenses	✓	✓
All-Climate Shutter		✓
Precision Machined	✓	✓
Positive Flash Synchronization		✓
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*The CLARUS Performance Comparison Test was made by Arthur E. Haug, eminent free lance photographer for leading national publications and air lines . . . author of current pictorial best seller, *Chicago*. For complete details of this amazing test, write for free booklet, *Candid Camera Thrills with CLARUS*.

**Picture on right was taken with CLARUS, Model MS-35.



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the Johnstown Flood," and "Ladies Under 45, Please Remove Their Hats" will add a great deal of color to your movie program. These slides come in sets, 50¢ each.

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Darkroom Switch

A darkroom footswitch for 98c?

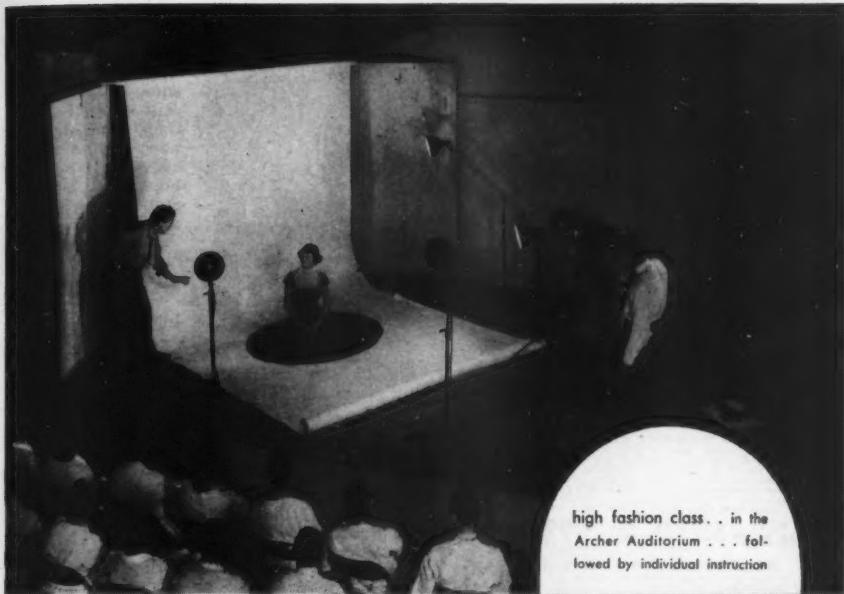
You may think that is impossible but it isn't, because the Peerless Camera Stores in New York were fortunate in securing a good quantity of these footswitches at over 90% discount. Their original cost was about \$10.00 each.

These footswitches are made of cast steel, and finished in baked grey crackle. The switch is rated at 15 amps., enough for 1000 watts. It is furnished with standard socket outlets to connect your enlarger or contact printer and has a fully approved extra-length, rubber cord. 98c and fully guaranteed.

Peerless Camera Stores
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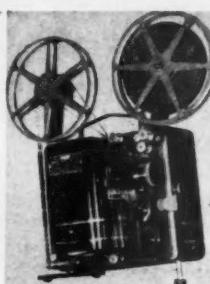
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What Film Should I Use?

(Continued from page 90)

which lie just beyond the upper and the lower limits of the visible spectrum. They may make it look easy; but that's what the skilled performer in any field does.

But, after all, why do they cook up all these special films? Not just for fun, nor to show how good they are. But because there's work to be done . . . work which one film can do and another can't. In the amateur field, we could get by with maybe one medium-speed, general-purpose film. But not very well. For you'd try to use it in your miniature and I'd want to use it in my old 4 x 5. One of us would certainly be unhappy. Similarly, you might specialize in camoos of fair-haired babes, while I concentrated on rugged industrial stuff. Again, one of us would be handicapped. And so on. Hence, in the amateur field alone there are slow and fast ortho films, one or two kinds of "pan" film, and a smattering of highly specialized films, such as infrared, which were not originally intended for amateur use. And, of course, there's color film.

Outside the amateur field there are still others, films for portrait studios, films for the press, films for physicians and surgeons and dentists, films for commercial studios, films for aerial survey, films for astronomy, films for document recording, films for home movies, for Hollywood, and so on. They are all working films, precisely tailored for the jobs to be done.

All of these films have, of course, one common ability. They respond to light. Used in some sort of camera, they are given a momentary glimpse of an image, which is a complex arrangement of various light brightness. The image remains latent in the emulsion until a chemical process called development releases the silver from the bromine and transforms the exposed silver into darkened "grains"—the greater the exposure, the darker. Thus, when development is complete, and the film has been fixed, washed, and dried, you have a negative of the original image, a picture in which the

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Now to get back to film itself . . . and why there are several different types.

By far the most popular of amateur film is the "chrome" type, a film which is classed as orthochromatic. It is primarily sensitive to ultra-violet, blue, and green light. It works admirably in average snapshot work. It can be produced with tremendous latitude, or ability to come through with a reasonably good image over a very wide range of exposures. It's fine for use with flash. Also, its insensitivity to red light makes development possible by dim red light.

Panchromatic film is sensitive to all the colors of the visible spectrum. In other words it registers blue, green, and red light and records them as tones or shades or gray. While any type of film can be made very "fast," most of today's faster films are panchromatic.

Reversing an early trend toward several types of panchromatic film the present tendency is to concentrate on a type which is a little high in its green sensitivity and corresponds very closely to the normal human eye in over-all color sensitivity.

But no film, no matter how artfully designed and concocted, is fool-proof. Unless it is developed according to the instructions evolved by its makers—with the right formula and the right time and temperature—it cannot be expected to live up to its birthright. The characteristic known as "fine grain," for example, can be lost through improper development.

Thus with an ortho film and one or two types of panchromatic, the average camera user can tackle just about anything

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he desires, and be sure that his film is tailored to the job at hand. But there is, actually, no such thing as an "average camera user"; the breed is composed of rampant individualists and non-conformists. Hence, no three or four types of film can possibly meet the requirements and demands of all hands.

As was indicated some distance back, the amateur has a tendency to make use of films which were originally intended only for certain highly specialized commercial or scientific work. Infrared is one; Process, High-Speed Ortho, and Portrait are a few of the others. And that's perfectly okay . . . if the films are used with intelligence. But trouble raises its ugly facade when we start hopping from film to film in the desperate hope that somehow we'll stumble on *the* one film which will give us a masterpiece every time, automatically. If you ever find yourself slipping into that mood, do something drastic. A seriously offered suggestion is that you go back to the camera you understand best and some chrome film. When you recover your sense of sight and of seeing pictures—then, and not before then, can you start refining the means by which to attain your ends.

Let's recapitulate. Films differ in type according to the work they are designed to do. They differ in degree of speed or sensitivity; they differ in their response to certain colors of the visible and invisible spectrum; they differ in graininess, in resolving power (the ability to record fine detail), and in the kind of development they require. Very well, that being the case, let's see how several of these films fit into the amateur's picture making.

Landscapes. Orthochromatic films such as Eastman Verichrome and Ansco Plenachrome are excellent for most landscape work because they produce negatives with rich blacks, sparkling whites, and a wide range of middle tones. Red colors, however, photograph the same as black on orthochromatic films and for this reason some photographers prefer Type B panchro-

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matic film—partly because it "sees very much as we do and partly because it can be used with any filter we may care to use in order to accentuate some aspect of the scene. Typical type B pan films are Eastman Plus-X and Ansco Supreme.

Children. For flash shots of the informal type, an ortho film will work perfectly; for typical outdoor snapshots in good light don't bother to re-load. The ortho will still be good. But when you are up against poor light, indoors or out, better shift to one of the faster panchromatic films like Plus-X or Superpan Press. Because pan film is less contrasty than ortho, it is excellent for portraits in which youngsters' smooth skin is featured. Use delicate lighting, and the pan' film will be just as subtle and smooth as you please.

Portraits of women. Here again, smoothness and delicacy are appropriate, hence use a film which can reproduce those characteristics. Panchromatic Type B is about your best bet.

Portraits of men. Here the emphasis falls on full revelation of character lines. If you want to stay with panchromatic film, use your lights to point up the less delicate structure and texture of the male face. Otherwise, orthochromatic is the prescription.

Right here be it said that no listing of this sort can possibly be rigid and dogmatic; for so much depends on the subject's own coloring, and on your use of lights and lighting. The sage photographer selects his film in terms of the subject's color and texture, the extent to which cosmetics are used and the degree thereof. Ortho film gives us prints in which ordinary red lips look dark; if they're covered with lip-stick they'll be black; pan' film, on the other hand, tends to lighten the color of lips and its use, with women, calls for very careful make-up. Similarly, lighting introduces many variables. So, don't expect this or any other comment on film to be arbitrary; things aren't that simple.

Action photographs. It depends on the light by which you're working. If you're

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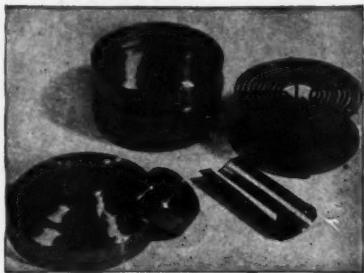
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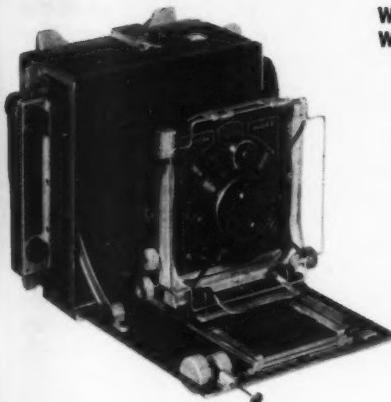
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Journey to Argentine

(Continued from page 58)

has seen of European cities in the news-reels—sidewalk cafes, ornate oldfashioned architecture, somewhat antiquated trolley-cars, multitudes of snappily dressed policemen. There is nothing primitive, nothing exotic, nothing kaleidoscopic. Everything just misses being picturesque. It's too much like home. And by the same token, the people who are jostling you off the sidewalk are like people at home. They seem to have a great deal on their minds, their brows are furrowed, they are not in a mood for laughter. We gradually came to believe that this impression of strain is a result of greater competitive opportunity in recent years, leading to effort and push. It is something we did not find in more primitive sections of South America—in highland Peru, for example, where people seem contented and cheerful.

Preoccupied faces like these in the streets did nothing to help that feeling of being an outsider. I used to take long trolley rides, the same route more than once, just to become familiar with some part of the city. I never went back to more than a few of the places I saw from the window, but I did learn what to look for. Themes began to emerge which would guide my shooting. I very early gave up the idea of covering the whole city, or even of sketching out its prominent beauty spots. Someone else has already made very presentable picture postcards of B. A.'s plazas and public buildings. I chose a few spots to study photographically, for I like to learn to recognize a place from different angles, at different times of day. The equestrian statue of President Roca was an example, located as it was at a six-pointed crossing, its shadow falling daily upon the blank wall of one of B. A.'s oldest buildings, church domes past it in one direction, new government buildings in another, vacant lots in another, big billboards nearby, heavy traffic curving around it, children playing on its marble base, the sun setting behind it as you looked down Calle Florida.

There I found Aires. The clangings end of things out the overrush hours parks, parks twenty in their bars cafes. From essence of some beneath the window, or a cold home friend—the young

I found
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We were
child pop

There were a number of things which I found interesting and typical of Buenos Aires. The great iron corrugated shutters clang down over the shopfronts at the end of the day, with the proprietor creeping out the tiny door and padlocking it; the overstuffed trolleys and buses at the rush hours; the photographers in all the parks, prepared to turn out a print in twenty minutes; people chattering across their balcony railings; and the sidewalk cafes. For me, one particular sight is the essence of B. A.—the melting Latin eyes of some young man peering out from beneath the lace curtains of a *confiteria* window, where he has paused for a beer or a coffee with his cronies on his way home from work. I never got the picture—the young man always saw me first.

I found children very quick to try to "get into the act" and very conservatively educated in how to be photographed. They wanted to stay at attention and look at the birdie, or adopt freak poses. We were not surprised at this, for the child portraits in the photographers' win-

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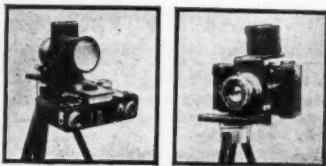
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dows were uniformly coy and wacky, the child in comic fancy dress. One family in a quiet B. A. street spontaneously lined up before the camera—vertically, on their doorsteps, each with his chin on his brother's head, for all the world as if this were the ideal way to go down in history. I hope they like the print I sent them.

As I rode by B. A.'s houses in the trolleys, three inches from the sidewalk, looking into the half-open doors five feet away on the other edge of the paving, and down long tantalizing corridors open to the sky with a glimpse of garden at the far end, I began to develop a warm curiosity about those houses. I wanted very much to know what was in those gardens. Mindful that I was an uninvited outsider, I several times walked into the corridors, planning to ask for a fictitious Señor Manuel if anyone wanted to know my business. But though the street doors had been open, I found more doors, locked, inside. These houses are like the homes of the oven bird which top the fenceposts out on the *campo*. The round clay ball has a big round hole in it—but it leads way around the inside of the shell to the actual entrance at the back, very small. Argentines, like the oven bird, value privacy. They probably need it, for most of these houses are overcrowded, and each locked door on the corridor probably gives access to a tiny patio and a single room which serves as house and garden for a whole family. I saw enough to realize that exterior architecture has had more attention than interior architecture in Argentina. I saw not a single undignified facade in Buenos Aires or Rosario, and very few houses whose front doors were not actually beautiful—grilled, carved, glazed, gilded. The cornices and balconies were often lovely, too.

My best pictures in Buenos Aires fell into four classes: *First*, those which required prior arrangement, jockeying to get into position, such as the hardwon harbor shots. *Second*, those which involved returning again and again to a particular location with inherent pictorial possibilities, such as the Roca statue, and

waiting for things to happen. *Third*, those which rewarded the effort to keep the eye peeled for typical and recurrent things which might appear in any street at any time—such as the shot of three women on the balconies at Avellanedo. The *fourth* class was the lucky chance shot, the quick one, for which you bless the speed of the Rolleiflex. I netted one of them when I was making some noon-hour exposures on Corrientes, B. A.'s Great White Way. In front of a big advertising display for "The Foxes of Harrow" walked a young boy, his position mirroring the striding pose of the cardboard Rex Harrison at whom he was looking.

I must confess to a greater fondness for shots that come in this way, like a bonus. One of my most satisfactory pictures at the estancia happened that way, at the evening camp on trek with the cattle. I was shooting under pressure, charged with producing a souvenir portrait for each man in a movie cast. I was on my knees, winding the transport crank after a shot of one of the men lighting the dung campfire, when by chance I looked up at his hobbled horse, still saddled and loaded with his camping kit. There were three horses in sight, and miles of the nothingness that is so impressive and so impossible to photograph on the open campo. The horses would never be that way again—all three at ease, curving their necks, thinking their own horse thoughts. I scarcely paused to check that they were all visible in the finder before pressing the button.

Though it was a cattle-raising estancia we visited, with thousands of pure bred Herefords, I found much the most interesting subjects for photography in horses, and men with horses—unless, with a movie camera, you could record the whole massive process of moving the herds. And even here it was horses which drew the eye. On the Argentine *campo*, the horses operate in *tropillas*, or little troupes of ten or twelve, obedient to the bell of a mare on lead. Instead of harrying the cattle from the rear, the cowboy rides where he wants them to go, leading the belled mare.

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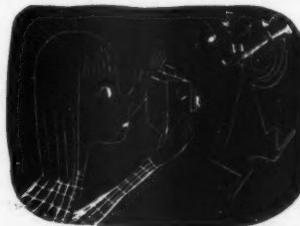
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The other horses of his *tropilla* follow the bell, and the cattle, getting the idea, trundle along after them.

The cattle trek gave me several valuable pointers for future photography on the pampas. One of the most baffling problems right along had been the cloudless skies and harsh shadows, especially since all the horsemen wore widebrimmed sombreros of one style or another. Though the general light reading was usually a comfortable 200, the reading on a man's face was always very low. But at the campfire on trek the horizontal light of the setting sun skimmed the grassblades and crept under the sombreros, bringing life to the faces, and providing me with the first roll in my camera experience in which all twelve shots were good enough to enlarge.

When it came to Jesus Etcheverry, the Capataz, foreman of the cattle crew, even the low light was not enough. I had to ask him to remove his hat. For a moment I did not recognize him, for I had not foreseen how much of his character would be written on the lines of his face. Hat on, he was the epitome of the old-time *gaucho*. Hat off, he was gentle and shy. The Capataz is capable and tough—has never deigned to call in a doctor, and has a reputation for much know-how with medicinal herbs. He lives alone now, for his wife died a few years ago and his son, also on the cattle crew, lives in the barracks with the other single men on the estancia. He is a real *criollo*, with the skills of the old days on the campo. He manages men and animals with a quiet, sure authority, with never a hint of the mushy in his manner, though his costume was admittedly the most elaborate we saw. He had a magnificent coin-studded belt,



and engraved *cuchilla* in a scabbard, a silver-mounted *mate* with his initials in gold, a fine poncho, and toeless boots which he made himself from the skin of a horse's foreleg. And he rode superbly. My last shot of the Capataz in full regalia silhouetted with his horse and his dog at the campfire gave me strong arguments in favor of shooting early in the morning or late in the afternoon: backlighting can inject a note of drama into the flatness of the pampa.

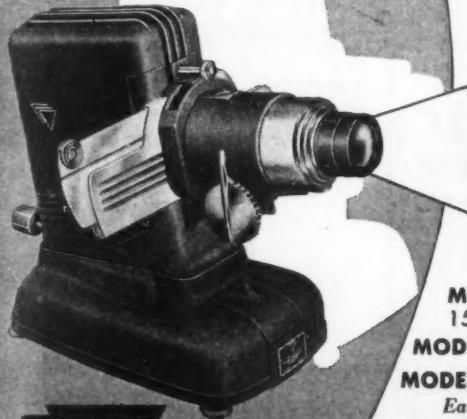
Though our itinerary will be different when we go back to Argentina, I think we'll want the same equipment—except that next time we'll take three Rolleiflexes, one for each of us and one for color. A

5 x 7 view camera would have been nice for the sort of architectural shot I was so frequently tempted to take—particularly those in which a new ultra-modern tall building stands beside some lower old one—but on the whole the maneuverability of the Rolleiflex recommends it strongly. Both Bud and I like the reflex viewer; its accuracy makes for more versatile framing, encourages and rewards the effect of careful composition. It is far less conspicuous in use than an eye-level camera. The 120 film is convenient for bathtub development, yet large enough to allow good visibility in negative. We rustled together a makeshift developing kit with two plastic tanks, an assortment of pans

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and bowls, a thermometer, a squeegee, and four bottles from the bar. We found we needed a one-ounce graduate for replenisher and a quart or litre measure. We finally settled for a calibrated kitchen pitcher stamped with all sorts of information about the weight of rice, oats, and sugar. Fine grain developer (Microdol) we were able to buy in quantity in B. A., but not replenisher. B. A. water proved perfectly all right for mixing chemicals.

As for film, we should have brought more from the States, for with the exception of X-Ray material, film is in short supply in Argentina, largely as a result of governmental import restrictions. There was no Plus X or Super XX in town. Any attempt to have film sent down to Argentina would be fairly hopeless, and film, like the camera equipment, should be brought in as accompanying baggage. Make sure it is tropically packed. Color film, incidentally, is best sent back to the United States for processing. But getting the transparencies back into Argentina is a little bit less easy, involving, if nothing more, several hours standing in the appropriate queues at the customs house. There were practically no flash bulbs available. A dozen No. 5's were all we could find in the shops. Print paper is scarce in B. A., but this did not directly inconvenience us, since we had arranged to send negatives back to *Free Lance Photographer's Guild*, our agent. We numbered and captioned the negatives and packed them securely in regular letter envelopes for registered air-



mail. We tried to make notes on the spot, with any additional information we could get which might be useful in written articles to accompany the pictures. We were less careful about noting exposure data, but unless it was a gray day most shots were made at 1/100 and f:8 with a yellow filter.

By now we have Peru under our belts and are in Brazil. Did our experience in Argentina help us in Peru? Yes and no. Technically, yes, and in practice in story development, yes. But countries down here are quite individualized, and I recommend approaching each one with an open mind. Take our chief problem in Argentina—not being able to speak Spanish. In Peru we found many more people than in Argentina who could speak English, and our problem in negotiation of entry to good locations were smoothed away. Most of the people we photographed were Indians. And they spoke Quechua or Aymara. They, too, hope to learn Spanish some day.

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* 17th ANNUAL MINNEAPOLIS INTERNATIONAL SALON OF PHOTOGRAPHY at Minneapolis Institute of Arts, Minneapolis, Minnesota, December 5 to 30.

SECOND HUDSON-MOHAWK INTERNATIONAL SALON OF PHOTOGRAPHY at Albany Institute of History and Art, Albany, New York, December 9 to January 3.

SEVENTEENTH ANNUAL DETROIT INTERNATIONAL SALON at Detroit Institute of Arts, Detroit, Michigan, December 19 to January 9.

* 11 CUBA INTERNATIONAL SALON OF PHOTOGRAPHY at Gallery of Club Fotografico de Cuba, O'Reilly 366, altos, Havana, Cuba, January 10 to 30.

* 11th ANNUAL SPRINGFIELD INTERNATIONAL SALON OF PHOTOGRAPHY at The George Walter Vincent Smith Art Museum at Springfield, Massachusetts, January 3 to 23. For entry blanks write to Louise Lochridge, Salon Secretary, The George Walter Vincent Smith Art Museum, Springfield 5, Mass. Closing date, December 6.

* FIRST MARYLAND SALON OF NATURAL SCIENCE PHOTOGRAPHY at Baltimore Museum of Arts, Baltimore, Maryland, January 4 to 30. Earl H. Palmer, Chairman, c/o Natural History Society of Maryland, 2101 Bolton St., Baltimore 17, Md., will furnish entry blanks. Closing date, December 7.

* 4th CHICAGO INTERNATIONAL NATURE PHOTOGRAPHY EXHIBITION at Chicago Natural History Museum, Chicago, Illinois, February 1 to 28. For entry blanks write Blanche Kolarik, 2824 S. Central Park, Chicago 23, Illinois. Closing date, January 16.

THIRTEENTH ROCHESTER INTERNATIONAL SALON OF PHOTOGRAPHY at Rochester Memorial Art Gallery, Rochester, New York, March 4 to April 3. Write to David S. Adams, Exhibit Director, c/o Art Gallery, Rochester 7, N. Y. Closing date, February 9.

* THIRD GREAT FALLS SALON OF PHOTOGRAPHY at Great Falls Public Library, Great Falls, Montana, March 1 to 5. Write to Carlton L. Lingwall, Salon Chairman, 118 First Avenue South, Great Falls, Mont., for entry blanks. Closing date is February 15.

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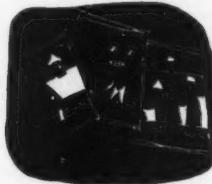
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36th ANNUAL PITTSBURGH INTERNATIONAL SALON OF PHOTOGRAPHIC ARTS at Carnegie Institute, Pittsburgh, Pennsylvania, March 18 to April 17. Write to Karl S. Leach, 92 Estella Ave., Pittsburgh 11, Pa., for entry blanks. Closing date for prints, February 23, 1949; for color slides, March 2, 1949.

* **THIRD MICHIGAN INTERNATIONAL EXHIBITION OF NATURE PHOTOGRAPHY** at Cranbrook Institute of Science, Dearborn, Michigan, March 23 to April 19. Write to Roger E. Richard, Chairman, 1832 N. Gulley Road, Dearborn, Mich., for entry blanks. Closing date is March 14, 1949.

SIXTH INTERNATIONAL EXHIBITION OF PICTORIAL PHOTOGRAPHY at Runcorn Camera Club, Runcorn, Cheshire, England. Write to R. J. Edwards, Secretary, 10 Victoria Road, Runcorn, Cheshire, England, for entry blanks. Closing date is March 17, 1949.

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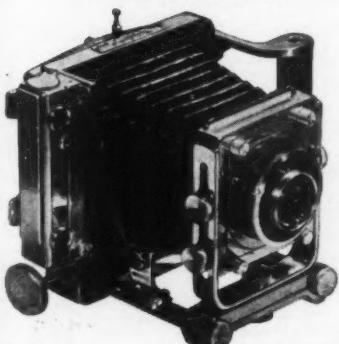
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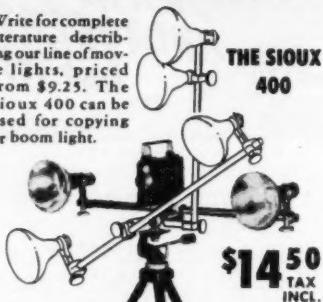


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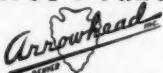
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Flashtrapping

(Continued from page 51)

and the lens is pre-focused on an imaginary spot where deer might cross. As the animal comes down the trail, he brushes against the tightly stretched thread, pressure on which activates a solenoid which clicks the shutter as it flashes the lamp.



On the third exposure in our first roll, we made a prize close-up of a 3-legged deer. So far, we have several dozen good deer negatives in all sorts of poses—some jumping, some squatting on forelegs, others staring stark-mad at the camera.

In some of our close-ups, the thread extending from the camera looks like a heavy cable, but it really is very fine. We utilized this effect at first to show that the animal really took its own picture. Later, we moved the thread farther away from the lens to prevent this distortion and produce a more natural effect.

In any event, the thread is sufficiently strong enough to trip the shutter, yet weak enough to break should an animal become entangled with it.

I prefer to use fast Super-XX film, and my average exposure with a GE No. 11 bulb is 1/100 second at F:5.6 or F:8, depending on the distance. Of course, following each exposure, a new flash lamp

must be ahead of the gun unless the one can

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must be inserted and the film moved ahead for the next shot. As a result, unless the camera set can be revisited during the evening, one exposure is the most one can bag during a night.

We haven't yet worked out a system, whereby the shutter can be automatically re-cocked, the film advanced, and the burned-out flashbulb ejected from its socket and replaced with a new one. That will come later, perhaps.

The flashtrap we devised has other uses, too. It can be employed for taking close-ups of small game or birds with food bait fastened on the end of the thread. Action of the bird or animal in picking up the food tightens the thread and trips both flash and shutter. Your camera subject, of course, will depend on the type of country where you live, and a study of the habits of wildlife near you will aid tremendously in obtaining successful results without loss of time.

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Front Page Platnicks

(Continued from page 48)

trooper tipping the Platnicks to a man-sized auto accident down the road a piece. Harriet wasted no time. She hopped into a car, picked up her father's emergency camera case, found six hurt and two dead at the scene of horror and calmly popped flashbulbs. She's been taking this kind of pictures ever since.

The perils of pregnancy seem to have little effect on the career of "Tabloid Tillie" as she is known in the trade. When she was in her eighth month with elder daughter Wendy, an airplane plummeted into nearby Roosevelt Field and she and brother Milton rushed into autos and made for the scene of the fuss. To get to the plane, they had to cross a long ditch. "G'day," said Milton, "I'll have to hurry. Take it easy, now." Half-way to the plane, however, a figure hurtled past him. Harriet, of course.

One of the female spectators more interested in a pregnant photographer than a burning airplane, asked what the girl's name was.

"Oh, that's Miss Platnick," he told her.

"Miss Platnick," snorted the woman. "Humph, I always suspected that those career women didn't have any morals."

It had better be noted at this point that Harriet *does* have a husband and a married name—Vincent Interland. The couple is known generally however, as Harriet and Vinnie Platnick. Vinnie was originally a chiropodist; in fact Harriet is convinced that it was his medical background which smoothed their path to marriage.

On at least one occasion, a Platnick's proximity to misadventure resulted in his being caught up himself in calamity's whirlpool. When a small building collapsed in Hempstead a few years ago, after Sam had stationed himself on a nearby skylight to get a better shot of the rubble, he plunged 25 feet to the concrete floor as the skylight caved in beneath him. By coincidence, Harriet came on the scene just after Sam's fall, was setting her camera at the ready when she saw to her horror that the casualty she

was going to be her father!

sight of blood is out cold of her face.

Sam was months cut away from his hobby.

The Harriets they take cameras news. They've criminal idea of it times the cameras but when comes exercise.

Tips for helpful tips of their

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was going to photograph was her own father! She'd never even blanched at the sight of a serious accident before. But blood is thicker than water—she passed out cold after first snapping the picture of her father—by instinct.

Sam was out of action for a full seven months after the fall, had part of his heel cut away and still walks with a slight hobble.

The Platnicks hold one record in which they take a perverse pride—having more cameras smashed than any other group of news photographers in the business. They've had 24 busted in toto, mostly by criminal characters who didn't like the idea of having their faces mugged. Sometimes these fellows follow up a punch at the camera with a punch to the nose but when you've been chasing news pictures for a long spell your footwork becomes extremely adept.

Tips from individual policemen are still helpful to the Platnicks but the backbone of their current intelligence service are 12

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police radios which pick up calls from stations spread over a 200-mile radius and keep the clan informed by barking at all hours of the day and night. A series of loud-speakers and intercoms carry the calls to every room in the house which means you learn to sleep with noise blaring in your ears at the Platnick's or you don't sleep at all. The turnover of maids is extremely high, for obvious reasons. The one who stayed the longest was a camera bug who insisted on going along with Milton to an accident one night and snapping pictures. The photos came out blurred however, and she left the household a week later.

"I prefer taking scenic pictures anyway," she snapped as she left.

Since police radios are now all two-way devices the Platnick's can get the gist of a report from a motorcycle cop to his station after the policeman has reached the site of whatever mess he's been sent to. This helps reduce the number of wildgoose chases since the magnitude of a disaster can often be gauged by the copper's eyewitness report. The four Platnick cars burn up 1,000 gallons of gas rolling 120,000 miles and more each year. It gets to be an expensive operation.

Each of the cars has a police radio of its own and will soon be controlled from Platnick GHQ when the clan's own radio station starts to operate in the near future. The autos are also stuffed with such paraphernalia as flashlights, sweatshirts, extra stockings, rain hats, boots, Ansco Speedex cameras and in Harriet's case, a spare make-up kit. The Speedex is used in the event that the Platnick's regulation 4x5 Speed Graphics equipped with Graflex speed guns go on the blink.

Speed is always the most important ingredient of a news picture since the papers have varying editions times. The Platnick's darkroom is equipped with Eastman Auto-Focus and Super Omega D-II enlargers, 6 electric print dryers, a printer, developing, washing and hypo tanks. They own approximately 250 holders, use about 400 flashbulbs a week and perhaps twice as

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no goo hospital

many films. Within 90 minutes after an important accident breaks 40 miles outside of New York City a Platnick picture is already on the Associated Press photo system servicing papers in many states. Messengers or motorcycle drivers meet the Platnick emissary—generally Sarah, sometimes a neighbor who picks up a dollar from each of the receiving papers for her efforts—at the Long Island R.R. station in New York. When the question of edition time is really crucial, undeveloped negatives rather than prints are rushed in.

The Platnicks' Speed Graphics are usually set at 1/20 second, F/16, and most of the shots are made from distances of eight or ten feet. Usually, they don't worry much about footage accuracy—constant practice has taught them to know instinctively how and where their news pictures should be snapped.

"A funny family," says one of their neighbors. "Never get temperamental, never argue who takes better pictures, always ready with a kibitz, even if they have to run off at 4 in the morning to do a job."

The best evidence that the Platnick blood and guts circus will be carried through the third generation is presented by Wendy Interland, Harriet's eight-year-old daughter. She rides with her mother to some of her gruesome assignments, and was closest to the phone one evening at a family gathering when a state trooper called up.

"It's a cop, she reported to the clan. "He says a big politician just died."

Grandpa Sam came hurrying to the phone. "Did he say it was a big accident, Wendy?"

"Nah," said Wendy dispiritedly. "It's no good. The man just died in the hospital of a heart attack."

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The new edition of "Photographic Information" which contains a revised and comprehensive listing of instructors, colleges and universities throughout the United States that teach photography, has been somewhat delayed in publication. This valuable little booklet, however, should be ready for sale in the early part of December.

Camera for the Carriage Trade

(Continued from page 40)

Foton. Soon to be available are lenses ranging from 35mm T/3.5 to an 8 inch T/4. The T scale is fitted with "clock" stops which indicate and fix each stop on the scale to prevent accidental movement. All lenses are coupled to a superimposed image rangefinder. The heavier lenses are attached to the camera by flanged bayonet mounts to save wear on the body threads and base. Each supplementary lens, moreover, carries its own calibration scales.

The T (transmission) stop system is calibrated according to the amount of light actually transmitted by the lens at various settings. It differs from the F/stop system in that the F values are mathematically figured from the physical dimensions of a lens with no thought as to losses of light resulting from differences in the number of elements in various lenses, the type of optical glass used, reflecting surfaces, coating, etc. Under the T stop system, light is passed through the lens to a photo-electric cell where it is measured. Since the light at every T stop on *every lens* is actually measured electronically, true uniformity is finally achieved. T/2 or T/8 on any lens will admit the same amount of light as T/2 or T/8, respectively, on any other lens, regardless of differences in number of lens elements used, the type of optical glass, and so on.

T stop ratings read slightly slower than F/stop ratings because they take light losses into consideration. The change, however, is one of name rather than a switch to smaller, slower apertures. The T/2.2 lens on the *Foton*, for instance, has an F/stop rating of F:2. If it had an F:1.9 rating, the T/stop rating based upon the *actual* light transmitted would be T/2.

The difference between T/stop and F/stop ratings does not render an F/stop

exposure meter obsolete for use with T/stop cameras. Black-and-white films provide so much latitude that it is safe to set the camera's T/stop aperture at whatever F/stop calibration the meter indicates. The same procedure can be used for color film if the meter is adjusted for the next higher emulsion speed. In other words, if your meter is set for use with a color film having an emulsion speed of 8 for F/stops, the emulsion speed should be set for 10 for T/stops.

Aside from interchangeable lenses, extra accessories for the *Foton* now include a special flashgun and a choice of two types of carrying cases. A flash synchronizer has been built into the *Foton*; connection between the synchronizer mechanism and the flash gun battery case is made through a small metal contact in the accessory clip. The synchronizer gun sells for \$22.50 and will fire two focal plane type bulbs without booster

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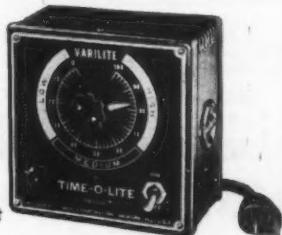
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current. A candid type carrying case costs \$22.50, and a more elaborate case designed to accommodate the camera, extra lenses, film, an exposure meter, and other accessories, will soon be available at a higher price not yet determined.

Like all other Bell & Howell cameras, the *Foton* is guaranteed for life against mechanical defects in any of its 635 separate parts. Some of these parts are made in watch factories and must be assembled under magnification. Yet for all the delicacy of the camera's inner-workings, it seems to be built for wear.

"The *Foton* is built for the American camera fan," they'll tell you at Bell & Howell, "and there's a lot of difference between American and European camera fans. The European thinks of a precision camera as a costly instrument that must be nursed along as though it were made of Ming China. The American fan isn't used to wearing kid gloves around his equipment. He'll give it reasonably good care, but he expects it to be able to take a hell of a beating when necessary. In the *Foton* we're giving him the ruggedness he demands."

According to the tests made at temperatures ranging from 7 degrees below zero to 120 degrees above zero, and the tests just being completed by newspaper and magazine photographers, the *Foton* is no violet. While it may not be the "dream camera" its proud sponsors call it in their more enthusiastic moments, it is only because no single camera can ever fulfill every photographer's dreams. Perhaps the *Foton*'s least biased critic is Joe Doaks, the fellow who helps put them together. Joe isn't any one man; he's the voice of dozens of assemblymen who've made Bell & Howell cameras for years. When you ask his opinion of the *Foton* he doesn't even check where the foreman is standing. "I didn't like the shutter mechanism worth a hoot at first," he'll tell you. "But that was before they spent a barrel of money fishing the bugs out of it. Now we're making a camera worth every dime the bosses ask for it. The *Foton* has what it takes."

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Bad Weather Makes Good Pictures

(Continued from page 30)

effect. The best method is to shoot a series of three shots at varying shutter speeds. A filter such as we would use for a sunlit snow scene won't add very much, although it will have a haze cutting effect.

Generally speaking, there is a good amount of light even during a heavy snowstorm, and if we use a slow shutter speed to get our snow-streaks we'll find that we still need to stop down to F:8. When we are shooting for snow-streaks it is important that we try to have a dark background such as a building of some kind, or dark masses of evergreen trees. The reason for this is to provide some contrast for the white snowflakes. Obviously, if we try to shoot them against a background of snow they will blend right into the background.

Even on Wet Days

Rainy days are the most difficult to handle photographically, because there isn't very much light, and the tones are in a minor key. But, with a cold, wet and clammy day comes one wonderful photographic quality that American photographers have never fully appreciated. This is reflected light. If your library has a copy of the brilliant night-book by Paul Morand, "Paris de Nuit," take a look at the realistic photographs of Brassai which were taken from his "Réalités." His sinuous cobblestone streets on the Left Bank and the elegance of the Opera are mirrored and enhanced by the pure white reflections from wet textures of pavements and metals. In his photographs he uses reflections as effectively as the modern French artist Vertés used red.

There is generally enough light for hand-held camera work on wet days and nights. If you lean against a lamp post you can make a passable shot at one second. If you will consent to carry a tripod and use time exposures there is no problem at all. The soft lighting comes from the atmospheric conditions; each drop of moisture in the air serves to break up the light rays. Figures, trains, autos,

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all help to add reality to wet weather pictures, but you don't dare be too particular about stopping their motion. In most cases the motion serves to heighten the effect. Again, use your exposure meter as a guide, then shoot at several speeds to give yourself protection shots.

For all kinds of bad weather photography you will need a sunshade, just as much as in the bright sun. The reflections bouncing off the snow and off of wet streets will cause a condition known as "flare" in your lens. We will not go into the optical reasons back of this, but once you get some strange "northern lights" patterns on your prints you'll know that you have it. Sometimes flare causes some interesting abstract effects, but most of the time we want to avoid it. A lens shade will keep out all light except that at which the camera view finder is aimed.

Take Care of Your Camera

Bad weather photography puts a strain on your equipment if you don't take some special precautions. If you throw filters, cameras and film in your pocket and mix them well with the tobacco that has collected, then let a little snow dampen them down, you can't expect precision equipment to remain true to its original purpose. Use a tight camera bag or case to keep it dry and protected from the weather. If the weather is cold, keep your camera on a strap around your neck and under your coat or jacket to keep it warm. Even the light oil which is used on your shutter may stiffen up in cold weather. Focusing mounts often get so stiff that they can't be moved. If there is condensation on the lens when you come into a warm building and you don't have time to let it evaporate naturally, it can be wiped off with a Kleenex or a very soft handkerchief.

It takes more thought and planning to make good bad weather photographs than it does to bang away in the bright summer sun, but the final result is often a shot that you'll want to hang over the fireplace. So, pry yourself loose from that old rocking chair, and use the winter weather for all of its picture taking possibilities.

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Twice As Much Fun

(Continued from page 76)

"Never try to get both children to face the camera and smile. Instead, keep them amused and leave them to their own devices. You will find that babies have a way of entertaining themselves. For example, introduce a balloon and something interesting is bound to occur. Usually, one baby will try to take the balloon away from the other, and if it explodes, there's a worthwhile picture.

"To prove my point that children entertain themselves, hand a baby a mirror and observe the picture possibilities while he or she is watching the reflection. Incidentally, identical twins invariably do identical things; if one twin pulls his toes, both of them will soon be doing it."

In making the Ansco color shot that is used on the cover of this month's MINICAM PHOTOGRAPHY, Constance Bannister demonstrates the casual technique that she likes. She says, "The shot was made with

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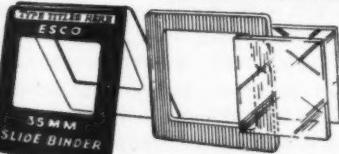
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a Speed Graphic, 4x5 camera, Ektar lens set at F:11, and 1/100 of second. I used three No. 23 GE flash bulbs. Incidentally, the little boy's name has a photographic sound, Kelvin Cunningham, and he is the youngest of a family of four."

Simplicity in cameras is Miss Bannister's idea in equipment. She says, Although the film size I like best is the 4x5, one of my favorite cameras at the moment is the new Ansco Automatic Reflex. I like it because it's automatic, but with a click of a lever you can make it non-automatic, and if you want to test your flash equipment, you can test it over and over again without exposing fresh frames. Besides being a reflex type it has a new attachment which enables you to look right through the focusing hood as though it were a sports viewfinder. I use this most of the time for my outdoor work with the lens prefocused for a known distance. As a matter of fact, I use two Anscos, one for color and one for black and white."

Most of Constance Bannister's baby pictures are made with flash, to stop the action, although she uses flood lights part of the time. Her developing is standard; she uses the old reliable DK 50.

Now she is excited about the possibilities of doing more work with babies in color movies. Her first film, "Bannister's Bantering Babies," is being released December 15th by Warner Brothers. It was a natural development from the syndicated picture-cartoon series that now runs in 50 newspapers. She started this cartoon series because in making a single picture of baby she would often get so wrapped up in the changing expressions that a whole series would result. "Since a baby can't talk, he will often tell a story better with facial expressions than an adult," she says. "All I had to do was to figure out some cute copy for the balloons that go above the cartoon pictures and the series was under way. In a recent survey in Chicago of newspaper features that people remember, a Bannister baby was at the top of the list. So there you have the potency of a baby; it couldn't have been just Bannister."

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Pyro Developer

(Continued from page 35)

too much staining effect, and wash out the carbonate of the developer before the film hits the acid stop-bath.

From this rinse, film goes directly into a chrome alum short-stop hardening bath for 3 to 4 minutes. I use the old reliable formula of a teaspoon each of potassium chrome alum and sodium bisulfite to a quart of water. Then it goes to the hypo and then to the wash water. Remember: 62 to 63° all the way through.

I have made no changes in the film speed rating which I always use as published. As a rule-of-thumb I give the same film speed rating for sunlight outdoor shots as for indoor use; to compensate for indoor lights I increase developing time as shown in the table. Also, I give an additional stop over the guide number result for flash shots for the same reason. But this is the same as would be necessary for any full-exposure, short development technique, regardless of type of developer.

One night I came upstairs from the darkroom, my eyes blinking in the bright light. My family burst into raucous laughter. In my bewilderment I was led to the mirror where I noted my face was sporting the latest in pyro-pox, a result of splashings from a darkroom tray.

Pyro will stain clothing and skin, and do a thorough job of it. A permanganate—oxalic acid stain remover will get it off, but profit from my jaundiced experience, and keep your hands out of the stuff—and don't splash.

The camera fans I shoot the bull with have had a lot of fun with this pyro experiment—and our print quality is better. However, these special techniques that individuals, or small groups work out often backfire when tried a thousand miles away and under different conditions.

So please accept my experience as data for your own experiment. It won't give you an idea for a better picture. It might give you a better print. How about giving it a whirl and letting me know how you make out?

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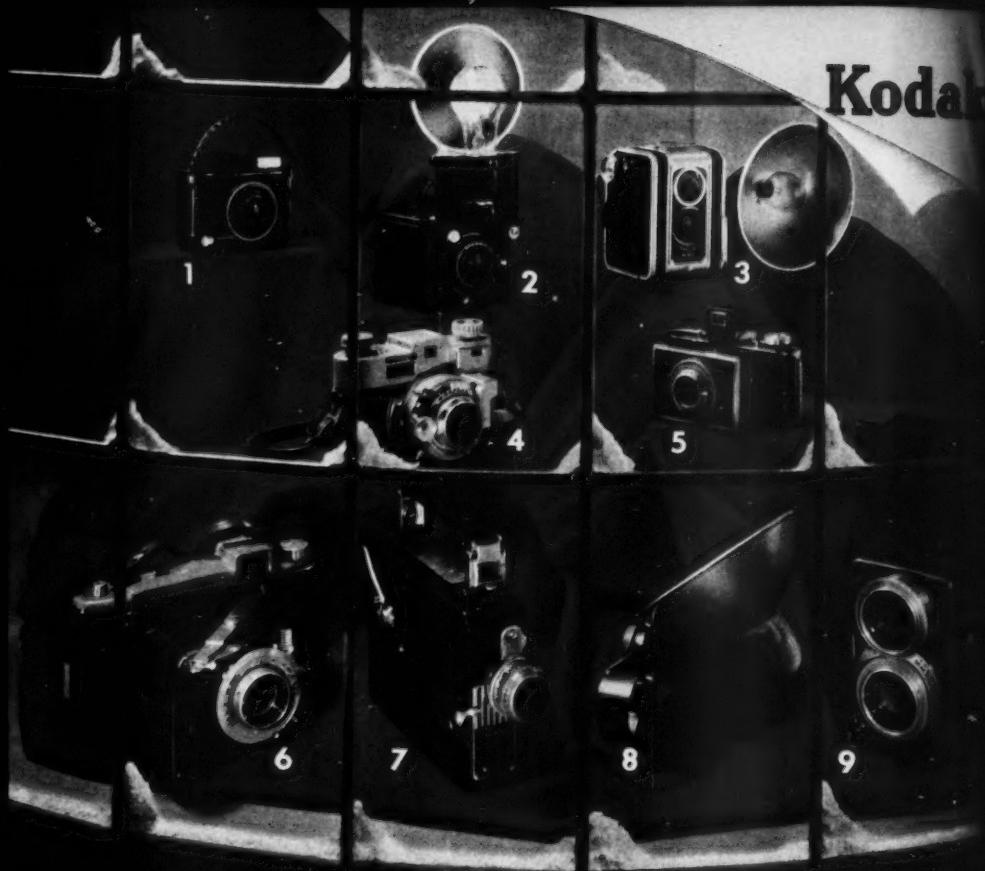
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